

The conference on imaginative literature, seventh edition



Worcester Marriott, Worcester, Mass.
July 8 – July 10, 1994

Guests of Honor:
Ursula K. Le Guin
Terri Windling
Memorial GoH: **Cordwainer Smith**

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Program Guide Cover by **Freddie Baer**

CHAIRMAN'S INTRODUCTION

by B. Diane Martin

Whether you are an old friend or attending for the first time, on behalf of the Readercon Committee, let me welcome you to Readercon7.

Your registration material included two publications; this Program Guide and the Souvenir Book. The latter contains all the "permanent" material suitable for either at-con or post-con reading; the Guide was originally intended to get you through the weekend, although from the original Freddie Baer artwork on the cover you can see that we are now packaging it as something of a keepsake in its own right

I asked Pat Murphy, Karen Joy Fowler, and Jeanne Gomoll if Readercon could host the Third Annual Tiptree Award for two reasons. The first was to support their efforts to increase the visibility of the Tiptree Award and to reach out to an even larger audience. The second reason was to expand the purview of Readercon. This year we have more guests, more publicity, more readings, and a Tiptree Award/Readercon banquet. Most importantly we have a larger, more diverse group of attendees. I am pleased to announce that as of press time Readercon7 has broken all past attendance records, for both professional writers and attendees.

We've stated before that Readercon was envisioned as something different: a serious conference on imaginative literature. As is the case every year, we strive to ensure a successful weekend for our guests. Whether your goal is meeting your favorite authors, discovering new books, improving your writing, participating in panels, or just watching, Readercon has something for everyone. *But* to continue our mission, we need your help. Don't miss your chance to influence what panels are run and what guests we invite to Readercon. We want to know what you are thinking; what is important to you, what you hate, what you love. So please attend our special Future Readercon session and let us know what you think. Better yet, volunteer to join the Committee. The rewards are incalculable.

Bake Sale!

That's right, baked goods for sale! You know: cakes, cookies, pies, bread. And chocolate. Lots of it. Calories that are good for you. You pay for the goodies, and funds are raised for the James Tiptree, Jr. Award. We will also be selling copies of the Hugo-nominated cookbook *The Bakery Men Don't See* (now in its second printing), its riveting sequel, *Her Smoke Rose Up From Supper*, and Tiptree Award t-shirts, with the proceeds going to support the award.

Life is uncertain — eat dessert first!

OUR GUESTS OF HONOR

A friend of mine and I were talking on the phone recently, about the way that people who read our books seem frequently to think they know us. We agreed that this was a mistake on their part, but, as I often do, I continued the conversation after I'd hung up my phone, now forced to take all sides myself, and I began to wonder how much of a mistake it was.

My first glimpse of **Ursula K. Le Guin** came when I was in college and read her remarkable novel *The Left Hand of Darkness*. Certain things were obvious about her from the text – that she was a woman of great wit, great compassion, great tolerance; that she had a lively mind, an educated heart, and an ear for beauty. Now I have met her for real, I know that all these things are dead-on true. And how could they not be? Just read the book.

For me, *The Left Hand of Darkness* is part of that small, special category of books I think every writer has – books that you reread every few years. Something in this particular book nourishes my soul. The ending of the book with the trek across the ice is one of my favorite passages in all literature – the emotional pitch is so very high for me, I actually become short of breath, reading it.

But if you asked me which my favorite Le Guin book is, I would tell you it is the one I have read most recently – *The Searoad Chronicles*. And this, in itself, I find sort of astonishing. This is her umpteenth book. I forget how many others there've been, and I've read them *all*, and she is still growing, still improving. Almost, *almost* I admire her more for how much she attempts, than for the grace and beauty she achieves. She takes on so much with each book, so much that is new. She *thinks* so much, plays so much, she dances over the pages. As a reader I'm delighted; as a writer, I'm dazzled. The dazzling Ms. Le Guin. May she write forever and may I always be here to read it.

– Karen Joy Fowler

I first met **Terri Windling** at the second Fourth Street Fantasy Convention in Minneapolis in 1987. I was immediately taken with the elegance and clarity of her arguments during several panels. At first glance, Terri does not seem like the kind of woman to argue over anything. She, you think, would be more at home in the Russian Tea Room, calmly discussing the Pre-Raphaelites, poetry, or any airy Victorian folly, and I'm sure she would. But do not let her looks deceive you. Beneath the gracious, gentle exterior beats the heart of a woman with Convictions, and argue she does. She argues for things which she feels have an intrinsic value, above and beyond the value the marketplace puts on them. Truth, Beauty, Art, and Courage. And more often than not, the market has followed her lead.

Terri is an exceptional editor, but you already know this. You know that she began the Fairy Tale series at Ace and brought it with her when she moved to Tor.

You know that she is half of the most exciting fantasy and horror editorial team ever to hit the bookshelves – Terri Windling and Ellen Datlow – or, as some have called them, Sister Light and Sister Dark. You may also know that she has changed the very shape and look of fantasy, encouraging fresh young writers and commissioning unique cover art from such diverse talents as Tom Canty, Rick Berry, and Phil Hale.

What you may not know is that Terri is herself an exceptional artist. During her years in Boston, her Endicott Studios occupied the floor above those of Hale and Berry. At the 1989 Worldcon in Boston, Terri hosted an open house at her studio. I still find it difficult to describe the impact her work had on me, and on everyone who saw it. One drawing especially stands out for me, as I know it does for many others. One by one, visitors would file into a little corner of the studio and return shaken and silent. When my turn came, I had already steeled myself, but I was not prepared for the understated eloquence of the simple charcoal drawing that hung there. A child – silent, naked, marked with bruises – looked back at me out of the paper. The title was “She’s such a quiet child.”

Terri is not silent. In her soft voice, in her art, she argues passionately for these things: Truth, Beauty, and Courage. And, as one friend put it: Terri’s life is Art.

– Nevenah Smith

We all know the story of **Cordwainer Smith**: His first SF story, “Scanners Live in Vain,” was published in the obscure, short-lived *Fantasy Book*, but was brought to the public eye in Fred Pohl’s anthology *Beyond the End of Time*. As a result of that publication, we learned that “Cordwainer Smith” was actually Paul Linebarger, a diplomat, Far East affairs expert, and the man who wrote *the* book on psychological warfare. “Scanners” opened the door to an entire implied future history, the Instrumentality of Mankind, which Smith fleshed out in another 26 stories.

What is not as well known is the impact Smith had on the career of our Guest of Honor, Ursula K. Le Guin. Her interest in SF was rekindled after receiving a collection of Smith’s stories. As she explained in an interview: “I realized that if there was a place for him, there must be a place for me. ... Smith had a highly original imagination expressed in original language ... There is one story of his, ‘Alpha Ralpa Boulevard,’ that was as important to me as reading Pasternak for the first time and realizing that one could write a novel the way he wrote *Dr. Zhivago*. There are these moments in most writers’ careers when you discover that someone else has written down some of these things that have been going on in your own head; that this isn’t just a private experience.”

–David G. Shaw

PRACTICAL INFORMATION

Some Policies

•**No Weapons** (period!): Massachusetts laws are quite specific on this, and anything we consider hazardous in a public area will be prohibited (the committee reserves the right to revoke memberships without refund for those who don't cooperate with our requests in this matter).

•**No Smoking** in program areas or Bookshop.

•**No Eating or Drinking by customers in the Bookshop.**

•**No Pets** (except for guide dogs): Many con attendees are allergic to a number of animals. As we are in enclosed spaces, we must ask you to respect their rights.

•**Child Policy:** Small children attached to adults do not need a membership. Anyone old enough to benefit from the program does. Children of any age seen wandering around on their own will be judged to be in the latter category. Please note: our facilities and budget do not allow for babysitting or any kind of children's programming.

•**Party Policy:** We encourage folks to throw open parties (see Practical Information). Simply be discreet about bringing in party supplies — keep 'em covered until they're in your room.

Hospitality Suite and Parties

Our Hospitality Suite (or Con Suite) is right on the first floor. We'll try our best to keep it open essentially throughout the conference (including quite late each night) and stocked with all sorts of edibles.

As always, we've urged people to throw their own room parties, and the early buzz from the grapevine has us encouraged. Please let Information know the time and room number of your bash; Saturday's late edition of the Newsletter (at least) will have a listing of parties we know about, and we'd like it to be complete as possible!

By Their Badges...

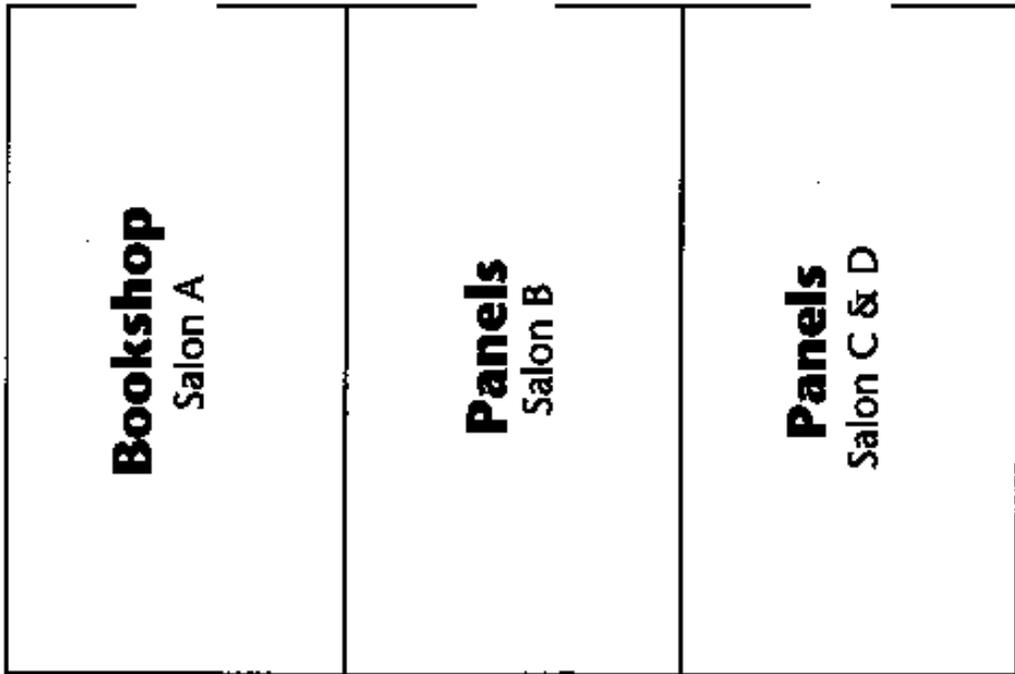
...ye shall know them. You may notice that certain attendees are wearing badges that are a different color from the beige attendee badges. Here's what they mean:

- Color artwork.....Committee
- BlueProgram Participant
- YellowDealer

Volunteer!

Like the sf conventions that inspired us, Readercon is entirely volunteer-run. We need hordes of people to help man Registration and Information, keep an eye on the programming, staff the Hospitality Suite, and do about a million more things. If interested, ask any committee member (artwork badge); they'll point you in the direction of David Walrath, our Volunteer Coordinator. It's fun, and, if you work enough hours, you earn some cool thing or another.

HOTEL MAP



MORE
REST
ROOMS
←

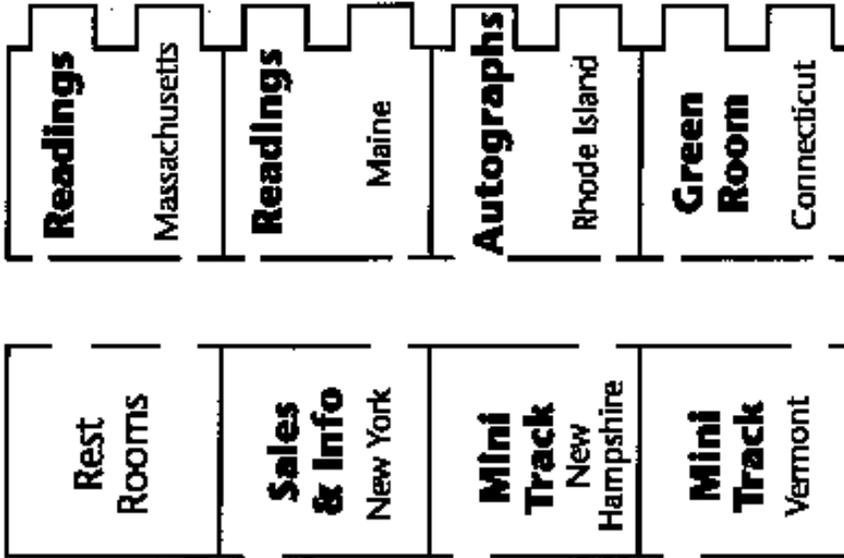
← LOBBY

Registration

POOL

HEALTH CLUB

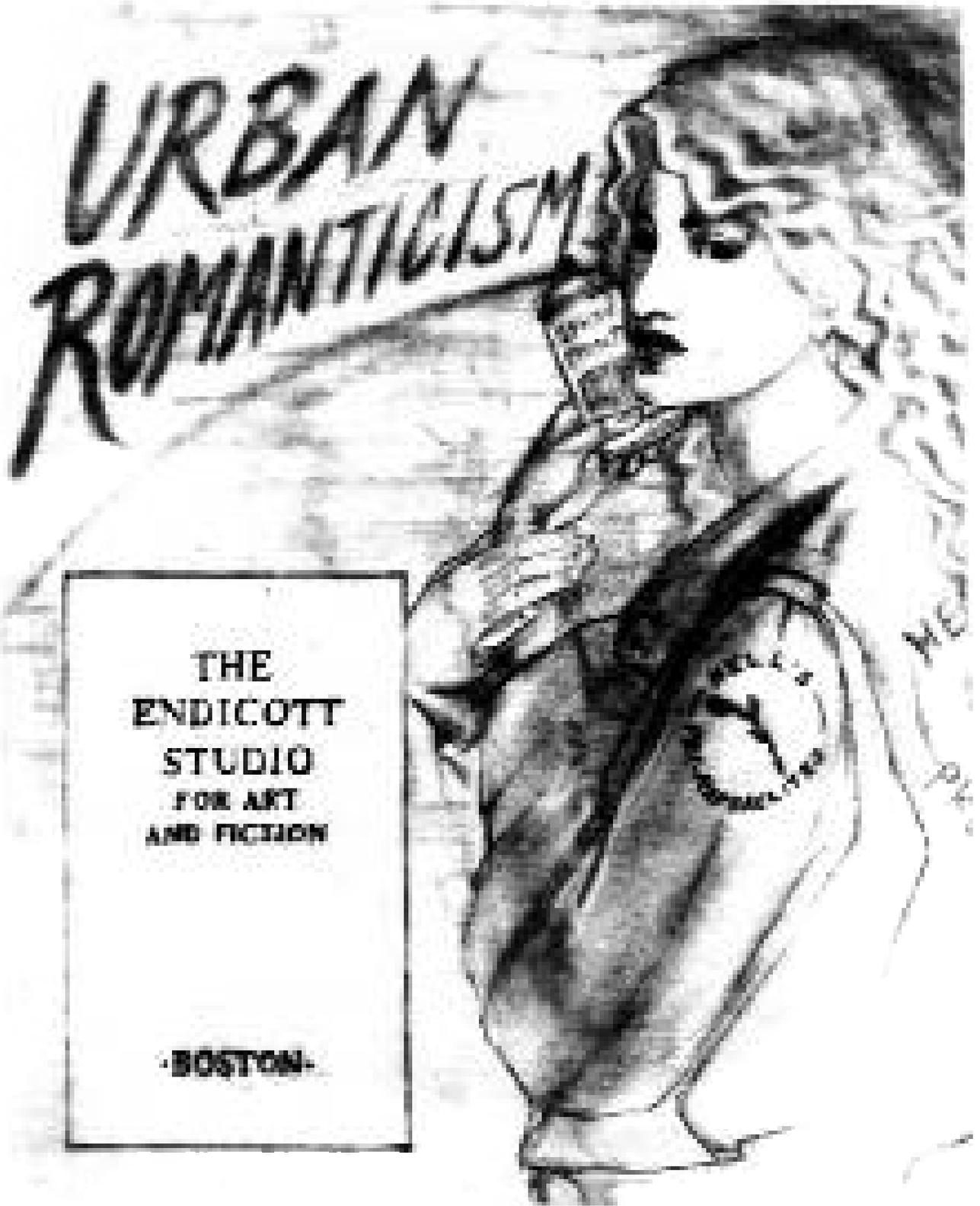
Board Room



ELEVATORS

Con ↓
Suite ↓





Sketch by Terri Windling

BOOKSHOP DEALERS

A.G.H.I.T.W. Bookstore

P.O. Box 1185
Eatontown, NJ 07724

Aboriginal SF

P.O. Box 2449
Woburn, MA 01888

Craig Bakke

P.O. 176
Mansfield Depot, CT 06251

Joe Berlant

P.O. Box 809
Schenectady, NY 12301

Books and More

P.O. Box 8
Milford, NH 03055-0008

Michael Borden

2774 East Main Road
Portsmouth, Rhode Island 02871

Glen Cook

4106 Flora Place
St. Louis, MO 63110

Jane Choras Books

225 Winter Street
Weston, MA 02193

Edgewood Press

P.O. Box 264
Cambridge, MA 02238

Harsh Mistress

P.O. Box 13
Greenfield, MA 01302

Henderson's Books

6548 Cypress Point Road
Alexandria, VA 22312

The House on the Borderland

P.O. Box 469
Pelham, NH 03076

NESFA Press

P.O. Box 809
Framingham, MA 01701

Niekas Publications

RFD 8, Box 380
Gilford, NH 03246

Old Earth Books

P.O. Box 19951
Baltimore, MD 21211-0951

Orion Marketing

1805 Cold Springs Road, Suite #2
Liverpool, NY 13090

Kimball M. Rudeen Books

335 Lowell Street
Lexington, MA 02173

Schtuff

3 Arlington Avenue
Holyoke, MA 02149

Science Fiction Chronicle

P.O. Box 022730
Brooklyn, NY 11202-0056

Terminus Publishing

113 Deepdale Road
Strafford, PA 19087

Tigereyes Books

P.O. Box 172
Lemoyne, PA 17043

READERCON 7 GUESTS

Numbers after names refer to the items in the Program immediately following.

Ursula K. Le Guin.....21, 28, 54, 68, 78, 100, 112.

Terri Windling.....6, 38, 63, 64, 70, 93.

Constance Ash	47, 73, 92	Glenn Grant.....	5
Ellen Asher	2, 28	Geary Gravel	19, 37, 69, 71, 95
Lisa A. Barnett	56, 72	Nicola Griffith.....	1, 10, 19, 32, 49
eluki bes shahar	51, 69, 75, 107	Leigh Grossman	22, 28, 87
Terry Bisson.....	29, 40, 71, 85	Nancy Hanger	6, 22
Bernadette Bosky.....	53, 60	Ellen Key Harris.....	19
Stephen P. Brown	5, 78	David G. Hartwell	24, 27, 92
Algis Budrys	3, 29, 56, 79	Daniel Hatch	79
Pat Cadigan	5, 60	Jeff Hecht	60
Jeffrey A. Carver	27, 58, 93, 109	Arthur D. Hlavaty	101
Susan Casper	78	Rachel Holmen	87
Adam-Troy Castro	20, 34	Ken Houghton	55
Suzy McKee Charnas.....	1, 11, 28, 50, 59, 85, 94	Franklin Hummel.....	22
Bryan G. Cholfin.....	72	Alexander Jablokov	24, 55, 79, 108
Hal Clement.....	27, 58, 60, 85, 110	Anne Jordan	45
John Clute.....	1	Scott Julian.....	29
John Costello	113	Donald G. Keller	11, 42, 54, 86, 100, 108
Greg Cox	20, 55	Marjorie Bradley Kellogg	6, 100
Kathryn Cramer	16, 116	Robert Killheffer.....	92,
John Crowley	36, 72	Donald Kingsbury.....	5, 97, 115
Shira Daemon	28	Rosemary Kirstein	12, 19, 69, 87
Don D'Amassa	101	Nancy Kress.....	2, 9, 27, 39, 55, 80
Ellen Datlow.....	46, 64	Ellen Kushner.....	43, 54, 63, 70, 86, 102
Keith DeCandido	71	Lisanne Lake	37
Samuel R. Delany	2, 10, 36, 59, 79, 102, 108	Warren Lapine.....	6
Daniel P. Dern	97, 101	Fred Lerner	101
Paul DiFilippo	5, 57, 92, 107	Stan Leventhal	10, 72, 81
Anita Roy Dobbs	17	Tony Lewis	37
Gardner Dozois	37	S.N. Lewitt.....	47, 55, 77
Thomas A. Easton	27, 52, 56	Barry N. Malzberg	1, 19, 41, 45, 85, 102
Scott Edelman	46, 71	Iain McCaig.....	38, 70
Doris Egan.....	56	John G. McDaid	16, 116
Janice Eisen	1, 22, 55, 107	Patricia McKillip.....	54, 83
Lise Eisenberg.....	47	Judith Merrill	5, 45, 79
Moshe Feder.....	92	Th. Metzger	46, 76, 108
Gregory Feeley	29, 48	Yves Meynard.....	2, 87
Robert Frazier	2, 102, 111	James Morrow	56, 62, 70, 90, 93
Esther M. Friesner	47, 54, 90	Pat Murphy	7, 36, 47, 68, 85
Craig Shaw Gardner.....	20, 46, 61, 69	Teresa Nielsen Hayden...	45, 86, 96
Greer Ilene Gilman	15, 44, 54,	Susan Palwick.....	36, 70, 88, 102
Jeanne Gomoll	78	Mimi Panitch	38
Kathleen Ann Goonan...	6, 99, 108	Paul Park	2, 14, 30, 79, 107

READERCON 7 GUESTS

Numbers after names refer to the items in the Program immediately following.

Rachel Pollack	71, 89, 93	Sarah Smith.....	11, 16, 100, 116
Steven Popkes	27	Susanna J. Sturgis.....	10
Kit Reed	31, 36, 46	Cecilia Tan	22, 65, 87
Mark Rich.....	82	Jean-Louis Trudel	60, 74
Paul T. Riddell	45, 106	Eric Van	69
Charles C. Ryan	85	Gordon Van Gelder.....	59, 86
Don Sakers	37, 65, 105	Elisabeth Voarburg.....	13, 50, 59, 72
Darrell Schweitzer	20, 91, 100	Stanley Wiater.....	20
Melissa Scott.....	10, 32, 59	Elizabeth Willey	4, 35, 93
Delia Sherman.....	59, 83, 93, 114	Sheila Williams	29
Josepha Sherman	8, 75, 100, 107	Jack Womack.....	1, 14, 84, 101
Cortney Skinner.....	71	Ann Tonsor Zeddies	19, 104
David Alexander Smith..	36, 98	Joey Zone	46

READERCON 7: THE PROGRAM

All items are 55 minutes unless otherwise specified.

Moderators are indicated by '(M)'

Times shown in *italics* are AM, others are PM

Location Codes: A, B, C, D = Salon A, B, etc. ME = Maine, MA = Massachusetts, RI = Rhode Island, VT = Vermont, BRD = Boardroom

Friday

- 4:00 Registration and Information open.
- 4:00 A Bookshop opens.
1. 6:00 B **What Misprision Means to Me.** *Charnas, Clute, Eisen (M), Griffith, Malzberg, Womack.*
Misprision is the term for when a critic gets it all wrong, completely misses the entire point of a book. In his GoH essay for Readercon 4, John Clute argued that such a review could yield insights that no sane review could! Our panelists will, of course, tell entertaining stories of the critics who misunderstood them so badly, but we'll also ask if, like Clute, they learned anything from those errors.
2. 6:00 C/D **And Now, the Thrilling Confusion.** *Asher (M), Delany, Frazier, Kress, Meynard, Park.* A cliched formula for great sf is to take the world we know and change a single element. In practice, however, much of the best sf changes as much as the author can get away with – and then omits exposition and eschews infodump, producing a carefully orchestrated bewilderment in the reader (“Start the reader 50 feet underground in the middle of the story and don't tell them,” is the way Alice Sheldon put it). Many sf readers apparently love to be bewildered thusly (and then to figure it out). Why? Is this a metaphor for conceptual breakthrough? Mystery fiction, or the Sunday crossword, for ontology buffs? Are readers of such works just “masturbating with their intelligence” (as a fan who vigorously preferred Heinlein to Wolfe once put it to us)? Or does the secret lie not in the decoding process but back in the state of confusion itself?
3. 6:00 MA **Algis Budrys** Reading: Stories from *Tomorrow Speculative Fiction*.
4. 6:00 ME **Elizabeth Willey** Reading: Excerpt from *A Sorcerer and a Gentleman*.
5. 7:00 B **Ten Years into the Future.** *Brown, Cadigan, DiFilippo, Grant, Kingsbury, Merril (M).*
(M)Neuromancer was published ten years ago, “Johnny Mnemonic” is soon to be committed to celluloid. Between these two bookends we have experienced a decade of debate, name calling, and the publication of some exceptional sf. Is cyberpunk really dead, a result of euthanasia within the family? Is it merely an advertizing buzzword, used to sell video games, “smart drinks,” and nose rings? Or is the genre still alive and twitching, as the appearance of novels like *Snow Crash* and *Crashcourse* attests?
6. 7:00 C/D **I Haven't Always Done This.** *Goonan, Hanger (M), Kellogg, Lapine, Windling.* Many sf writers remember fondly that great day when they sold their first story and promptly quit their paper route. But the field is also full of late starters. Our panelists compare their experiences. How have their inevitably varying backgrounds (scientist, translator, editor, critic, etc.) affected their fiction?
7. 7:00 MA **Pat Murphy** Reading: Excerpt from her yet untitled “historic feminist werewolf novel.”
8. 7:00 ME **Josepha Sherman** Reading: Excerpt from *The Shattered Oath*.
9. 7:00 RI **Nancy Kress** Autograph Session.

- 10. 8:00** B **Don't Ask, Don't Tell.** *Delany (M), Griffith, Leventhal, Scott, Sturgis.* The SF field contains a substantial body of work that deals with gay and lesbian themes, some of it written by gay and lesbian authors. Yet horror stories abound concerning the marketing of this material: chain stores refusing to carry an author's books because of non-hetero content, publishers avoiding all mention of an author's orientation in publicity, etc. Only recently have we seen some of these books honestly marketed. Is SF behind the times in this regard in comparison with mainstream publishers? What can be done to broaden the acceptance of gay and lesbian material without compromising the authors?
- 11. 8:00** C/D **The Writings of Ursula K. Le Guin.** *Charnes, Keller, S. Smith.* Our traditional look at the writing career of our GoH.
- 12. 8:00** MA **Rosemary Kirstein** Reading: *The Lost Steersman.* A work in progress, the third book in the "Steerswoman" series.
- 13. 8:00** ME **Elisabeth Vonarburg** Reading: "The Tale of Paquin and Kithulai."
- 14. 8:00** RI **Paul Park** and **Jack Womack** Autograph Session.
- 15. 8:30** ME **Greer Ilene Gilman** Reading.
- 9:00 A Bookshop closes.
- 16. 9:00** VT **Hypertet Fiction Demonstration.** *Cramer, McDaid, S. Smith.* Friday evening. You've read about it in *The New York Times*, *The New York Review of Science Fiction*, and maybe even in *Wired*. It's hypertext fiction, and despite all your reading you still haven't the slightest idea what it looks like or how it works. Readercon, in an effort to explore new literary frontiers banish reader confusion, and hype more good writers, will answer all your hyper questions with a demonstration of e-fiction.
- In an informal non-panel setting, e-fiction writers will demonstrate some of their texts, the Storyspace™ authoring system, and might possibly invite some hands-on story navigating.
- 17. 9:00** MA/ME **Cordwainer Smith Dramatic Reading.** *Anita Roy Dobbs* reads "Mark Elf" and "The Queen of the Afternoon."
- 10:00 Registration and Information close.
- 18. 10:00** B&C/D **Meet the Pros(e) Party.** Each pro writer here tonight has selected a favorite sentence (or two short ones) from their own writing. Each is armed with a strip of exactly 36 narrow adhesive labels on which the sentence appears. On the tables around you is wax paper. Grab a piece. Meet the writers. Ask each for a label (while they still have them). Make Art.
- Atheists, agnostics, and the lazy can trust strictly to chance, and keep them in the order they obtain them (even while transferring them to a more permanent medium). Result: one of at least Nine Billion Random Prose Poems. Those who believe in the reversal of entropy can assemble them to make a Statement (one popular game consists of finding a sequence in which every juxtaposition is meaningful).
- But Wait, there's more. Scissors. Those who lack respect for living authors (at least) can use them to combine one writer's subject with another's predicate. Try to match your friend's result (without consultation) and win valuable prizes!
- CRAZEMAKER!!** *The Game of Recombinant SF* (A new diversion for fans and pros from the creator of the Kirk Poland Bad Prose Competition)
- If one wished to be facile, one could regard cyberpunk as nothing more than a formulaic construction, with four components: a cutting-edge technology which will profoundly effect our lives (cyberspace), a social or economic trend (multinationalism), a favorite writer from outside the genre (Raymond Chandler), and a pop culture icon (Lou Reed). Well, this weekend we want to be facile. Trust us.

As the Meet the Pros(e) Party winds down, pro and fan contestants will gather around four buckets filled with cardboard tokens. Each contestant (individual or team) will pick one color-coded token from each bucket. On these tokens they will find written—you guessed it—one technology, one social trend, one writer, one pop star. Just like William Gibson, each contestant must concoct, from these four ingredients, the next big sf subgenre. They must outline the novel which will define it, and explain how it gets its inevitable catchy name. Sometime Sunday we'll meet again and see whose craze is best.

An example. Imagine you pick these:

Cutting edge technology: Pocket cellular phones/PDAs

Social or economic trend: Increasing inner-city crime

Favorite writer from outside the genre: Gertrude Stein

Pop culture icon: Howdy Doody.

Okay, this set poses some difficulty. That's where the fun part comes in. Tokens may be traded, and trades may include any other consideration, such as money or things we don't want to know about. (We will provide lists of all the tokens in play; smart contestants will use them to make note of who draws what at the outset, and Devise a Strategy.) So imagine that after much wheeling and dealing, we've completely altered our hand:

Cutting edge technology: Drugs which alter personality

Social or economic trend: The growing conflict between the humanist left and the religious right

Favorite writer from outside the genre: Hunter S. Thompson

Pop culture icon: Barney.

We'll compare our schedules and decide when and where Sunday we'll meet again – when we'll decide whose craze is best. We'll bring our entry:

Listening to Barniac

a novel outline by Eric M. Van

(and ©1994 by him lest the failure of his own powerful psychoactive medication makes him actually wish to write it)

In the near future, our gonzo first-person narrator takes us on a tour of the Bible Belt. In the guise of an itinerant preaching baker he brings his irresistibly delicious brownies to church bake sales in town after town. He makes sure that the minister and high church officials sample this delicious snack — because it is laced with Barniac, a powerful drug which semi-permanently alters the brain chemistry of those who ingest it. Barniac gradually turns the fierce and active love of these Bible Belters (we're gonna force you to love Jesus and thus save you from hell) into the all-encompassing, all-accepting love of Barney (I love you, you love me, do whatever you want), thus aborting their holy mission and, in effect, turning them into secular humanists.

But soon (in a sequence paying homage to Rick Deckard's similar crisis in *Do Androids Dream of Electric Sheep*) our man begins to doubt the moral rectitude of his undercover work. At last he breaks down and returns to his headquarters — BTV, actually a front for the humanists — and attempts to convince his superiors that they should cancel this entire program of covert ops. He has grown to love the Bible Belters, and wishes just to leave them alone. Knowing how thoroughly out of character this is for him, they subject him to a series of tests, which reveal the horrible, if unsurprising truth. Barniac can apparently be absorbed through the skin when handled in sufficient quantities, and while preparing his brownies our man has handled a megadose.

In a sequence paying homage to *Camp Concentration*, our hero, for a while, is happier and more loving and more accepting and more metaphorically big and purple than anyone has ever been before. We see this through his own eyes, in prose as hard to stomach as Disch's was to understand.

When the megadose inevitably wears off, he is still left with a dose. In a sequence paying homage to *Clockwork Orange*, profound issues of free will and moral behavior are examined. His superiors, of course, wish to revert him to his previous state and have him continue his mission. But they are unwilling to use force or coercion to bring about this change: he must want it for himself. So they show him film footage of his pre-Barniac self, and explain patiently that his old personality would consider this new one to be worse than comatose. Yes, he says, but now he's *happy*. Why aren't they happy? He loves them. Don't they love him? And so on

He is unaware of the ramifications when they quite casually ask him, at last, if he's ever actually seen *Barney*. No, he hasn't. And so he finds himself in a room where the show is playing continually on four full-wall flat-screen TVs. For a while he is merely fascinated, but after the third hour he finds himself unable to look away. He has become one with the dinosaur and the small children of varied racial origin: an authentic out-of-Barney experience.

Early on the second day he snaps, and in a sequence paying homage to Ridley Scott's famous Macintosh commercial, smashes all four screens with a large jar of salsa. When his bosses arrive moments later, he begs them for a new drug. One quick dose of Vidalium restores his brain chemistry to its natural state.

In a passage reminiscent of the ends of *Huck Finn*, *VALIS*, and hundreds of other books, our hero sets out once again on his quest. His task is not yet complete, but since no task ever is, we have enough closure to get by.

But not too much to preclude six or seven sequels.

Stephen P. Brown has offered to publish the best of the Crazemaker results in *Science Fiction Eye* (assuming any are publishable). As we go to press, we have a comfortable number of contestants, but there's still plenty of room for walk-ons. If you haven't pre-registered, just show up!

(Don't give me all the credit for this, because I'm not entitled: Bob Colby came up with "Crazemaker!" and Dave Shaw provided "Listening to Barniac." John O'Neil provided crucial help with the game structure (and gets to make little tokens as a reward). Thanks, guys!)

Saturday

- 9:00 Registration opens.
- 10:00 A Bookshop opens.
- 10:00 NY Sales and Information open.
19. 9:00 B **Del Rey Changes.** *Gravel, Griffith, Harris, Kirstein, Malzberg, Zeddies.* Not a panel per se, but live tabloid television, complete with audience testimony. If ten years ago we'd been challenged to concoct 1994's least likely headline, we might well have come up with "Chart-Topping Punk Band, Critically Acclaimed New Del Rey Authors Among Those to Visit Former Soviet Union (President May Appear On Sax)." But these are strange times. Del Rey has had a reputation for publishing safe, unchallenging, and often not particularly well-written work – a reputation which, however warranted, has arguably harmed the career of their writers who did *not* match that mug shot. Is this one more toppling regime, another wall coming down? Join our virtual Oprah (Eric Van or his second) and guests Malzberg and others for the scoop on Del Rey's origins, then hear our other guests discuss the Del Rey image and the reality – then, now, and tomorrow.
20. 10:00 C/D **Never Give a Succubus an Even Break: Funny Horror.** *Castro, Cox, Gardner (M), Schweitzer, Wiater.* Just because humor and terror are at the opposite ends of the emotional spectrum doesn't mean they can't coexist. What is a scream, after all, but a laugh on "puree?" An overview of this subgenre and a discussion of its difficulties and rewards.
21. 10:00 VT **Ursula K. Le Guin** Reading.
22. 10:00 MA **Books That Hate to Go Unpurchased and the People Who Love Them: Bookaholics Anonymous Annual Meeting.** *Eisen, Grossman, Hanger (M), Hummel, Tan.* Allegations continue about this most controversial of all 12-step groups. It has been suggested by some that despite the appearance of self-approration, despite the formal public proclamations by members that they find their behavior humiliating and intend to change it, this group in fact secretly encourages its members to succumb to their addiction. The shame, in other words, is a sham. Within the subtext of the members' pathetic testimony, it is claimed, all the worst vices are covertly endorsed: book-buying, book-hoarding, book-stacking, book-smelling, book-loving, even book-reading. Could this be true? Come and testify yourself. Then you tell us.
23. 10:00 ME **If You've Never Been to One of These.** *Staff.* A discussion group for neophytes. Notice how the title begs the question as to what we are (sf convention or literary conference)!
24. 10:00 RI **David Hartwell** and **Alexander Jablokov** Autograph Session.
25. 10:00 BRD **A Freestyle Chautauqua.** The speakers will give short lectures on their interests, their private passions, and the things that don't make it into their work. (*Throughout the program, these will be listed as Lectures.*)
Jennifer Stevenson Lecture: "Qabala as a Magical Landscape."
26. 10:30 BRD **Faye Ringel** Lecture: "The Native New England Vampire Belief."
27. 11:00 B **How Hard SF?** *Carver, Clement, Easton, Hartwell (M), Kress, Popkes.* In the introduction to the forthcoming anthology *The Ascent of Wonder*, David G. Hartwell defines hard sf as being "about the beauty of truth. It is a metaphorical or symbolic representation of the wonder at the perception of truth that is experienced at the moment of scientific discovery. The Eureka." In her introduction to *The Norton Book of Science Fiction*, Ursula K. Le Guin suggests "'hard' science fiction becomes interesting to the adult reader pretty much as it departs from simplistic moralism and explores the implications of techno/scientific change with a rigorous, but not rigid, intelligence." Why does the debate over hard sf rage again? (Has it ever abated?) Is it "the center of the sf field" (Hartwell), or is it "a strong and permanent element of the field, [needing] no disinformational propaganda" (Le Guin)? And can we discuss this without once mentioning "The Cold Equations"?

- 28. 11:00** C/D **Orcs of a Difficult Color: PC and Fantasy.** *Asher, Charnas, Daemon (M), Grossman, Le Guin, Meskys.* If Tolkien were submitting *The Lord of the Rings* today, would his editor tell him to make some of the orcs white and some of the good guys black? How about adding a woman character who wasn't a legendary beauty? And if Tolkien has problems, what about the rest of the field? Or does fantasy transcend such concerns, being at heart mythic or archetypal? When we last visited this topic in 1988 at Readercon 2 (as "Elfland Uber Alles"), the notion of Political Correctness hadn't quite yet crossed the border into that magical realm of Backlash. Changing times (and our guest list) make us eager to hear the debate renewed.
- 29. 11:00** VT **How Long Should This Story Be?** *Bisson, Budrys (M), Feeley, Julian, Williams.* One not uncommon critical complaint is that a work of fiction was the wrong length. When you've got a story idea, what are the ways of divining its ideal length? Why do some stories call out for brief treatment while others demand novel length? We can all think of stories so compressed that it certainly *seems* like they could have been novels, but is this really true?
- 30. 11:00** MA **Paul Park** Reading: *The Diamond Mountain.*
- 31. 11:00** ME **Kit Reed** Reading: *Little Sisters of the Apocalypse.*
- 32. 11:00** RI **Nicola Griffith** and **Melissa Scott** Autograph Session.
- 33. 11:00** BRD **Elizabeth Perry** Lecture: "Practical Herb Gardening."
- 34. 11:30** ME **Adam-Troy Castro** Reading.
- 35. 11:30** BRD **Elizabeth Willey** Lecture: "Nineteenth Century German Fairy Tales."
- 36. 12:00** B **Just Who the Hell Am I, Anyway?** *Crowley, Delany, Murphy, Palwick, Reed, D. Smith (M)* "Every book has a writer ... You know that someone is telling you this story. And you think you know a little bit about this person. Very often the person who's writing that book is not the author." – John Crowley, in interview. Even in a third-person narrative, it can be a mistake to think that the sense of the narrator we feel as readers is an actual reflection of the authors as they see themselves. What's this like for the author, to adopt a persona (directly or indirectly) they feel is foreign to their own? Great sport, or a little bit scary? Do such masques actually reflect something deeper that isn't foreign at all? What happens when the adopted voice has distasteful elements?
- 37. 12:00** C/D **The Fiction of Cordwainer Smith.** *Dozois, Gravel, Lake, Lewis, Sakers (M)* A look at the work of our Past Master (Memorial GoH).
- 38. 12:00** VT **Dananxi Studios: Making Fantasy a Reality.** *McCaig, Panitch, Windling* Dananxi (Dannan Shee) Studios is currently in pre-production on a live-action retelling of "The Sorcerer's Apprentice" and in development on the feature film adaptation of Ursula K. Le Guin's *A Wizard of Earthsea*. Members of the studio will discuss and show storyboards from these works in progress.
- 39. 12:00** MA **Nancy Kress** Reading: a recently completed, sold, but not yet published short story.
- 40. 12:00** ME **Terry Bisson** Reading: "The Joe Show."
- 41. 12:00** RI **Barry N. Malzberg** Autograph Session.
- 42. 12:00** BRD **Donald G. Keller** Lecture: "Twentieth Century Music."
- 43. 12:30** MA **Ellen Kushner** Reading.
- 44. 12:30** BRD **Greer Ilene Gilman** Lecture: "Frost and Fire: The Turning Year."

- 45.** 1:00 B **I'm Mad as Hell, and They'll Pay Me Six Cents a Word: Imagining an Anthology.** *Jordan, Malzberg, Merril (M), Riddell, Nielsen Hayden, Womack.* It starts with J. G. Ballard's "Why I Want to Fuck Ronald Reagan" and ends with Michael Blumlein's "Tissue Ablation and Variant Regeneration: A Case Report." Is there enough angry, outrageous, just plain vicious political fiction to fill an anthology? (If not, are we chicken?) Which writers can be counted on for original contributions? What novels would we like to excerpt? Who will edit it? (Who will *publish* it?)
- 46.** 1:00 C/D **Horror Style.** *Datlow (M), Edelman, Gardner, Metzger, Reed, Zone.* Stephen King, Clive Barker, and other highly regarded horror writers are seldom thought of as fine prose stylists. Does the coexistence of fine prose and horror present a special challenge? Through the history of the horror field, have worthy stylists been rarer than in fantasy and sf? (Who have they been, who are they now?) When we read horror, must we redefine our notion of what fine prose is? (Lovecraft's prose is distinctive, but is it art?) And what do we make of the fact that such distinctive f/sf stylists as Ray Bradbury and Theodore Sturgeon arguably produced their finest work in the horror mode?
- 47.** 1:00 VT **The Travelling Writer.** *Ash, Eisenberg (M), Friesner, Lewitt, Murphy.* Must you visit a place to set a story there? Or will a trip to a good library and a few carefully chosen videos suffice? What if the story is set 500 years in the past — or the future? If you choose to go, how do you make the best of the trip? If you can't go, what are some tips on faking it? What about practical stuff, like making the trip tax-deductible?
- 48.** 1:00 MA **Gregory Feeley** Reading: "Aweary of the Sun."
- 49.** 1:00 ME **Nicola Griffith** Reading: excerpts from *Ammonite* and *In My Eyes*.
- 50.** 1:00 RI **Suzy McKee Charnas** and **Elisabeth Voarburg** Autograph Session.
- 51.** 1:00 BRD **eluki bes shahar** Lecture: "The Regency as the Precursor to the Modern World: Social Evolution Through Credit Economy."
- 52.** 1:30 MA **Tom Easton** Reading: excerpts from *Stones of Memory*, a recently completed novel.
- 53.** 1:30 BRD **Bernadette Bosky** Lecture: "Body Weight and Body Image."
- 54.** 2:00 B **From Elfland to Poughkeepsie to Worcester: The Language of Fantasy.** *Friesner (M), Gilman, Keller, Kushner, Le Guin, McKillip.* It seems hard to believe, but Ursula K. Le Guin's classic essay on this subject largely *predates* the explosion in this market. What is the difference between the "genuine Elfland accent" exhibited in the clear English used by Tolkien and the plain "Poughkeepsie style" utilized in so many of these unmemorable fantasy works? Why is superb fantasy so heavily dependent on style? Can anything be done to improve contemporary fantasy writing before it slouches even further – from Poughkeepsie all the way to (horrors!) Worcester?
- 55.** 2:00 C/D **All Things to All Readers.** *Cox, Eisen, Houghton (M), Jablokov, Kress, Lewitt.* There's been a lot of talk (OK, much of it by us) about a growing schism between readers who prefer good old-fashioned sf a la *Analog* and those who prefer it more literary a la *Asimov's*; in John Shirley's terms, readers of genre vs. genre-transcendent sf. But there are apparently writers who appeal to both crowds: one brief conversation with someone from the extreme opposite side of the gulf found (among the many expected "love them!"/"hate them!" disagreements) a common regard for Jack Vance, Dan Simmons, Michael Swanwick, Alexander Jablokov, Geary Gravel, and doubtless many more, had we time to ferret them out. Who are some of the others? What are these writers doing? Should we have just asked "what are these writers doing *right*," or not?
- 56.** 2:00 VT **Is Characterization a Gift?** *Barnett, Budrys (M), Easton, Egan, Morrow.* If the ability to portray three-dimensional characters were a craft that could be learned, why didn't Isaac Asimov ever master it? Is this skill a gift (or rather a fundamental part of one's personality), or not?

- 57.** 2:00 ME **Paul DiFilippo** Reading: "Linda and Phil," an alternate history starring Philip K. Dick.
- 58.** 2:00 RI **Jeffrey Carver** and **Hal Clement** Autograph Session.
- 59.** 3:00 B **Why Do F/SF Writers Bend Gender?** *Charnas, Delany, D. Sherman (M), Scott, Van Gelder, Vonarburg.* Because they can. Or so we immediately answered when first asked this, full of pride for our thought-provoking, taboo-crushing genre... then we realized things were a little more complex than that. There are writers – and not just women, but men as different as John Varley and Jack Chalker – for whom gender changes and gender swaps are a theme that borders on obsession. At the other extreme are all the writers, including many women, who have forged notable careers without even once trying such a radical exploration of gender roles. Why this range? Can our panelists, some of whom have written such works and some of whom, despite an interest, have not, cast some personal light on the question? As for our absent writers, none of their psychiatrists will be present for questioning, so can we start with their texts and work backwards?
- 60.** 3:00 C/D **What We Have Here Is a Failure to Extrapolate, Part 2.** *Bosky, Cadigan, Clement, Hecht (M), Murphy, Trudel.* In part 1 we examined techno-sociological advances that modern sf failed to predict. This time around, we look at innovations predicted by sf that as yet have failed to materialize. Where are the picturephones, jetpacks, and hovercars? Where are the space stations and L-5 colonies? Why does the artificial landscape of the moon consist of nothing more than flags, golf balls, defunct vehicles, and Nixon's autograph?
- 61.** 3:00 VT **Craig Shaw Gardner:** How I Wrote *The Dragon Sleeping*.
- 62.** 3:00 ME **James Morrow** Reading: excerpt from *Blameless in Abaddon* (the sequel to *Towing Jehovah*).
- 63.** 3:00 RI **Ellen Kushner** and **Terri Windling** Autograph Session.
- 64.** 4:00 B/C/D **Terri Windling Interview** with **Ellen Datlow**
- 65.** 4:00 RI **Don Sakers** and **Cecilia Tan** Autograph Session.
- 6:00 Registration closes
- 66.** 6:00 B/C/D **Readercon Dinner Banquet** (doors open at 5:45)
- 7:00 A Bookshop closes.
- 67.** 7:30 B/C/D **The James Tiptree, Jr. Memorial Award Ceremony**
- 68.** 8:30 B/C/D **The Ursula Le Guin Hour** an interview conducted by **Pat Murphy**
- 69.** 9:30 B/C/D **The Ninth Kirk Poland Memorial Bad Prose Competition.** In memory, of the pen name and alter ego of Jonathan Herovit of Barry Malzberg's *Herovit's World*. Ringleader Craig Shaw Gardner reads a passage of genuine bad sf prose which has been bifurcated in mid-sentence. It is not identified. Each of our panelists – Craig, seven-time and current champion Geary Gravel, one-time champion Rosemary Kirstein, new challenger eluki bes shahar, and co-moderator Eric M. Van – then reads an ending for the passage. One ending is genuine; the others are imposters concocted by our contestants (including Craig). No one up there knows who wrote any passage other than their own – except for Eric, who knows all, a reward he receives for the truly painful duty of finding all these turkeys. Craig asks the audience to vote, by show of hands, for the passage they feel is real.
- Eric then reveals the often shocking truth (we've found truly bad stuff from some sainted names as well as the usual tainted ones). Each writer receives a point for each audience member they fool, while the audience scores a collective point for every member who spots the real answer. The goal of the audience: to finish better than third (it's been years now.) Our goal: to find stuff so unbelievably bad they'll finish fourth. Serious warning: this event is medically inadvisable for those recovering from fractured ribs, pulled stomach muscles, or the like (i.e., if it hurts to laugh, you're in trouble). Serious plug: we believe this is the best attended regular event, measured proportionally, at any sf convention.

Sunday

- 10:00 Registration opens.
- 10:00 A Bookshop opens.
- 10:00 NY Information opens.
- 70. 10:00 B** **Fantasy Can Save the World, Can't It?** *Kushner (M), McCaig, Morrow, Palwick, Windling*. If fantasy stories are capable of transforming readers' lives, do the writers of these stories bear a certain moral responsibility to young readers? In the introduction to her forthcoming anthology *The Armless Maiden*, Terri Windling addresses the therapeutic value of fairy tales in helping abused children cope: "... what is important about these stories from the point of view of any of us who have gone through the deepdark woods in childhood ourselves is not the expectation of ending Happily Ever After. Rather, it's the way that ending is achieved, through the process of transformation. It is all too easy to get lost in that wood, stuck in the mindset of victimization. These stories urge us to pass on through, to toss off the spells and the donkey-skins, to pick up the sword, the stone, the ring, and transform ourselves and our lives with the old-fashioned strengths of 'goodness,' persistence, and action." Is it possible to say "It's only fantasy." and not have it sound like a glib dismissal?
- 71. 10:00 C/D** **Everybody's Doing Comics but You.** *Bisson, DeCandido (M), Edelman, Gravel, Pollack, Skinner*. While the sf and comics worlds have always intermingled, it seems like there've never been so many writers of stature crossing over, from Lew Shiner and Rachel Pollack to (coming the other way) Neal Gaiman and Alan Moore. Is this a random blip, or the start of a trend that may, in another generation or so, make this the norm rather than the exception? Or are the two media sufficiently different that only a minority can do both well?
- 72. 10:00 VT** **Read This, Write Better.** *Barnett (M), Cholfin, Crowley, Leventhal, Vonarburg*. Our panelists discuss the non-fiction books that have inspired them to go further with their fiction: books that have given them insight into approach, method, and style, and into creativity and their own psychology.
- 73. 10:00 MA** **Constance Ash** Reading: "Mrs. Langdon's Diary – or – They Carry It Too Far."
- 74. 10:00 ME** **Jean-Louis Trudel** Reading: "The Falafel is Better in Ottawa" "Cyberpunk? Maybe. About the nature of consciousness, really. Anthologized in *Ark of Ice*."
- 75. 10:00 RI** **eluki bes shahar** and **Josepha Sherman** Autograph Session.
- 76. 10:30 MA** **Th. Metzger** Reading: excerpt from *Blood and Volts: Edison, Tesla, and the Electric Chair*.
- 77. 10:30 ME** **S. N. Lewitt** Reading: excerpt from *Memento Mori*, forthcoming from Tor in early 1995.
- 78. 11:00 B** **The James Tiptree, Jr. Award Short List.** *Brown, Casper, Gomoll, Le Guin (M)*. The Tiptree Award panel of judges discuss what works were considered, and how they chose this year's winner.
- 79. 11:00 C/D** **Politics and Political Systems in SF.** *Budrys, Delany, Hatch, Jablakov, Merril (M), Park*. Although sf is a literature of extrapolation, its innovations concerning politics and political systems are generally very timid, tending toward either real-world systems (i.e., democratic republics, communism) or simplistic variations on current systems (i.e., libertarian or militaristic futures, all-female planets, etc.). There are two questions here, which may be related: (1) Why is the level of creativity in sf so low concerning politics? Is it a reflex of the well-known narrowness of the US political spectrum writ large, in a field where the US for better or worse dominates? (2) In a field where many writers create – and readers demand – complete worlds and ecosystems in great detail (or entirely new and explicit branches of science or technology, to flesh out minor story points), why do so many SF works shy away from the complexities of politics?

- 80.** 11:00 VT **Nancy Kress:** How I Wrote *Beggars in Spain*.
- 81.** 11:00 MA **Stan Leventhal** Reading.
- 82.** 11:00 ME **Mark Rich** Reading: "Grim," to be published in Tor anthology *Amazing Stories*.
- 83.** 11:00 RI **Delia Sherman** and **Patricia McKillip** Autograph Session.
- 84.** 11:30 MA **Jack Womack** Reading: excerpt from *Random Acts of Senseless Violence*.
- 85.** 12:00 B **Are There Ever Good Reasons to Fudge the Science?** *Bisson, Charnas, Clement (M), Malzberg, Ryan*. Some panel titles are self-explanatory.
- 86.** 12:00 C/D **The Career of Terri Windling.** *Keller, Kushner (M), Nielsen Hayden, Van Gelder*. The impact of our GoH on the field of fantasy.
- 87.** 12:00 VT **When Cliches Happen to Good Writers.** *Grossman, Holmen, Kirstein, Meynard, Tan (M)*. In conceiving and executing a work of imaginative literature, a writer is bound to at least nuzzle up against a few cliches (we've got a whole swarm of 'em in this field). When writers (or their editors) find this happening, what should they do? Change the work to avoid the cliché? Keep it, and try to make the cliché fresh and new? How do you do the latter? Can a work be conceived of in terms of clichés reborn?
- 88.** 12:00 MA **Susan Palwick** Reading.
- 89.** 12:00 ME **Rachel Pollack** Reading: "Temporary Agency."
- 90.** 12:00 RI **Esther M. Friesner** and **James Morrow** Autograph Session.
- 91.** 12:30 ME **Darrell Schweitzer** Reading: "On the Last Night of the Festival of the Dead."
- 92.** 1:00 B **Dys-ing Each Other's Utopias.** *Ash, DiFilippo (M), Feder, Hartwell, Killheffer*. As David Byrne once sang of the idyllic heart of America with its clean air, tasty home-cooked food, and Little League diamonds, "I wouldn't live there if you paid me to." Can one writer's utopian vision strike a chord in every reader? Well, yes, but the chord ranges from Mozart through Stravinsky to Frank Zappa cleaning his piano. How does this knowledge, or the (perhaps naive) lack of it, affect the way we write and read utopias? We'll look at popular reaction to some well-known texts, and discuss utopian fiction as an ongoing dialectic.
- 93.** 1:00 C/D **The Conscious and Unconscious Use of Fairy Tale and Myth.** *Carver, Morrow, Pollack, D. Sherman, Willey (M), Windling*. Some writers use fairy tale and myth quite consciously, even scholarly. Others pay them far less conscious heed, but have read so much of them that their influence is inevitable. Similarly, some works of fiction are recognizable as old tales in new clothes, while others ring those primal, archetypal bells, but can't as easily be traced back to their sources. We'll discuss these two approaches and these two types of results (and we won't assume that one necessarily produces another).
- 94.** 1:00 VT **Suzy McKee Charnas:** How I Wrote *The Furies*.
- 95.** 1:00 MA **Geary Gravel** Reading: excerpt from *The Dreamwright*, a science-fantasy novel forthcoming from Del Rey.
- 96.** 1:00 ME **Teresa Nielsen Hayden** Reading: excerpt from *Making Book*.
- 97.** 1:00 RI **Daniel P. Dern** and **Donald Kingsbury** Autograph Session.
- 98.** 1:00 BRD **Writers' Workshop.** *David Alexander Smith (M)*. Closed workshop.
- 99.** 1:30 ME **Kathleen Ann Goonan** Reading: excerpt from *Queen City Jazz*.

- 100.** 2:00 B ***The Left Hand of Darkness, Then and Now.*** Keller, Kellogg, Le Guin, Schweitzer, J. Sherman (M), S. Smith. From its initial appearance as an Ace Special paperback in 1969 to its new incarnation as a 25th anniversary commemorative hardcover, Ursula K. Le Guin's *The Left Hand of Darkness* is regarded by many as her masterpiece. It remains one of the most influential works on the subject of gender, so we ask, how has it influenced more recent works on the same subject? As a special treat, the author will discuss (and possibly read from) the recently completed screenplay.
- 101.** 2:00 C/D ***We Lack the History.*** D'Ammassa, Dern, Hlavaty, Lerner (M), Womack. Joe Haldeman's *The Forever War* is quite a different book if you haven't read Heinlein's *Starship Troopers*; ditto Brian Aldiss's *Non-Stop (Starship)* and Heinlein's *Universe*. In fact, most younger readers of sf are experiencing newer novels very differently than the older generation, simply because they haven't read the classics of the field. To what extent, if any, is this their fault (they can't easily read Bester or Sturgeon, after all)? Has the backlog of standard works simply reached too large a mass for a new reader to absorb? What effect is all this having? Can we do anything about it?
- 102.** 2:00 VT ***Losing the Habit of Fiction.*** Delany, Frazier, Kushner (M), Malzberg, Palwick. Sometimes writers fall silent, or nearly silent, for years. Why? What does it feel like? How does it shape later work? Are there universal elements to this experience, or is it different for every writer? A personal look back (or sideways).
- 103.** 2:00 MA **eluki bes shahar** Reading: "Frozen Hitler Found in Atlantean Love Nest" from the *Alien Pregnant* by Elvis anthology.
- 104.** 2:00 ME **Ann Tonsor Zeddies** Reading: excerpt from *Typhon's Children*.
- 105.** 2:30 MA **Don Sakers** Reading: "The Slow Train."
- 106.** 2:30 ME **Paul T. Riddell** Reading: excerpt from *Squashed Armadillocon*.
- 3:00 Registration closes.
- 3:00 A Bookshop closes.
- 3:00 NY Information closes.
- 107.** 3:00 B ***You Can't Do That in Fiction.*** DiFilippo, bes shahar, Eisen (M), Park, J. Sherman. Are there things that happen in real life that you can't get away with in fiction? After all, sheer chance dictates that incredibly fortuitous coincidences do happen, to some people, somewhere, sometime ... why not right here to my hero in chapter 9? Can you use this and similar material (improbable streaks of misfortune, unique incurable diseases, etc.) in a book or story — and make it work?
- 108.** 3:00 C/D ***Precessing the Simulacra for Fun and Profit: A Beginner's Guide to Deconstructionism.*** Delany, Goonan, Jablovkov (M), Keller, Metzger. Can't tell the difference between text and subtext, synchronic and diachronic, syntax and syntagm, sign and signifier? When you hear the word "poststructuralism," do you reach for your *TV Guide*? Our panel of experts returns from the recherché hinterlands of contemporary literary theory to tell you what this stuff has to do with what you read.
- 109.** 3:00 VT **Jeffrey A. Carver:** How I Wrote *Neptune Crossing*.
- 110.** 3:00 MA **Hal Clement** Reading: "Oh, Natural."
- 111.** 3:00 ME **Robert Frazier** Reading.
- 112.** 3:00 RI **Ursula K. Le Guin** Autograph Session.

- 113.** 3:30 MA **John Costello** Reading: "The More Final Solution" by Sergey Kazmenko, translated from the Russian original.
- 114.** 3:30 ME **Delia Sherman** Reading.
- 115.** 4:00 B **Future Readercon.** *Staff.* Here's your chance to influence the structure and content of Readercons to come! Tell us what topics you'd like to see on panels. Let us know what you think we could improve, and, if you want us to keep running Readercons, tell those of us that are still conscious what we did right.
- 116.** 4:00 C/D **Hypertext Fiction.** *Cramer, McDaid, S. Smith (M).* Hypertext fiction sure seems like a new art form aborning – and how often does *that* happen? Here's a brand of fiction where, even when the content itself is "mundane," the form is pure sf. Some of the leading practitioners in the field give us a comprehensive overview of where we are and where we're going. Complete, we hope, with hands-on demonstrations.

PROGRAM PARTICIPANTS

by *Eric M. Van*

It's no secret that authors come to conventions to sell their books. What's less often recognized is that readers come to conventions to buy them. Being a hard core collector myself, I thought it might be interesting to replace the folksy, chatty biographical notes that some conventions supply (most cons, actually, do nothing at all, causing every panel to begin with ten minutes of biography and book-plugging) with something relatively exhaustive. Collector's heaven. Hence this.

Ideally, it works this way. We list all of an author's books, with their date of publication, and the publishers of the most important editions—usually the first and most recent (BOMC is Book-of-the-Month Club, SFBC the Science Fiction Book Club, QPBC is the Quarterly Paperback Book Club); X/Y means X did the hardcover and Y the paperback. (When just one edition is listed, we have often, though not always, indicated it's a hardcover with the abbreviation "hc;" "tpb" means trade paperback.) What's more, we get all their appearances in anthologies, and the names of magazines where other fiction has appeared. We list all the awards they've won or been a finalist for. We mention their background in SF workshopping. We provide some brief biographical data, and we apologize to the writers for (in the name of consistency) cutting all but the most subtle of their jokes (and limiting them to one each, too).

In practice, some of this information is missing for some of the writers; it's often clear when this is the case.

About SF Awards

One of our assumptions (or hopes) is that some of the people using these pages are at least somewhat unfamiliar with the sf field and its best-known awards. In any case, there are now so many awards in the sf field that anyone who doesn't read *Locus* or *SF Chronicle* cover to cover is bound to get confused. Therefore, this brief list (which saves us the trouble of identifying each award each time it occurs following):

The Hugo Awards are voted by the membership of the annual World Science Fiction Convention and given there Labor Day Weekend.

The Nebula Awards are voted by the members of the Science Fiction Writers of America (SFWA), and, unlike all others, are referred to by the year under consideration rather than the year the award is given (i.e., the year after the work appeared). They are given at a banquet in April.

The World Fantasy Awards are nominated by past attendees of the World Fantasy Convention and a jury, selected by the jury, and given in October at the convention.

The John W. Campbell Award for the Best New Writer of the last two years is voted along with the Hugo.

The John W. Campbell Memorial Award (not to be confused, etc.) for the year's best novel is voted by a jury and given at the Campbell Conference at the University of Kansas in July.

The Theodore Sturgeon Memorial Award is a companion award for the year's best work of short fiction (any length).

The Philip K. Dick Award for the year's best paperback original novel is sponsored by the Philadelphia SF Society and *Norwescon*, voted by a jury, and given at *Norwescon* in March.

The James Tiptree Jr. Memorial Award for the work of fiction which best explores or expands gender roles in sf or fantasy, awarded annually.

The British Science Fiction Awards for novel and short fiction are voted by the attendees at *Eastercon*, the British national con, in April.

The British Fantasy Awards are voted by the attendees at *Fantasycon* in the UK.

The Bram Stoker Awards for horror fiction are voted by the members of the Horror Writers of America and given at their annual meeting in June.

The Arthur C. Clarke Award for best novel published in Great Britain is sponsored by Clarke, voted by a jury and given in March.

The Compton Crook/Stephen Tall Memorial Award for the year's best first novel is sponsored by *Balticon*, voted by a jury, and given there in March.

The Locus and Davis Reader's Awards are based on results of reader's polls (the latter polling reader's of *Asimov's* and *Analog* separately, for the best fiction published in those magazines).

The Crawford Award is given annually by the International Association for the Fantastic in the Arts, for the best first fantasy novel.

The Solaris Award is the award given to the winner of the *Solaris* magazine writing contest, and is the oldest such literary award in Canadian SF.

The Boréal Awards are voted by a registered members of the Boréal convention or the general readership.

The Aurora Awards are voted by members of the Canadian Science Fiction and Fantasy Association.

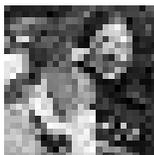
The Grand Prix de la Science-Fiction et du Fantastique québécois is presented annually by a jury to an author for the whole of his literary works in the previous year.

The Grand Prix de l'imaginaire is a juried award recognizing excellence in science-fiction in French.

PROGRAM PARTICIPANTS



Constance Ash is the author of The Horsegirl Trilogy from Ace, comprising *The Horsegirl* (1988), *The Stalking Horse* (1990) and *The Stallion Queen* (1992). She is at work on *The Kingdom by the Lake: The Della Stories*, a section of which will appear next year in the anthology *Sorcery*, and a contemporary urban fantasy, *A Press of Ghosts*. Her short fiction appears in *Horsefantastic* (Greenberg & Greenberg, eds.). She was born on a midwestern farm, lives in New York City and travels frequently in the Caribbean and Brazil; she is vice-president of Qbadisc, an independent record label specializing in Cuban music.



Ellen Asher has been the editor of the Science Fiction Book Club for over twenty years. Prior to that, she edited science fiction at NAL, back when it was a subsidiary of Times Mirror. She has never written anything for publication, and infuriates her relatives by hardly ever writing anything else either, like letters.

Freddie Baer (Program Book cover) is a graphics designer and artist who has designed and silkscreened the James Tiptree, Jr. Award t-shirts for the past three years. Her work is collected in *Ecstatic Incisions: The Collages of Freddie Baer* (1992, AK Press) and in a second volume in progress, and has been featured in *SF Eye*, *Interzone*, *Semiotext(e): SF*, *Puck*, *Factsheet Five*, and on numerous magazine covers, t-shirts, posters, and album covers. With her beloved M. Gacesa, she lives in San Francisco, where she works full-time as an administrative assistant (heavy on the desktop publishing) and fits the rest of this stuff in during her spare time.

Lisa A. Barnett is the co-author, with Melissa Scott, of *The Armor of Light* (1988, Baen), and "The Carmen Miranda Gambit" from *Carmen Miranda's Ghost is Haunting Space Station Three* (Sakers, ed.), and the forthcoming *Point of Hopes* (Tor). She lives in Portsmouth, New Hampshire, with Melissa Scott.



eluki bes shahar is the author of a trilogy of Space Operettas from DAW: *Hellflower* (1991), *Darktraders* (1992) and *Archangel Blues* (1993); an omnibus edition, *Butterfly and Hellflower*, is available from the SFBC. Her short fiction has appeared in *Sword & Sorceress #8* (Bradley, ed.) and in *Alien Pregnant by Elvis* (Friesner and Greenberg, eds.). As Rosemary Edghill, she has written four Regency Romances, all from St. Martin's Press. The debut book of her mystery series is *Speak Daggers to Her* (1994, Forge); she is at work on the second, *Book of Moons*. A Rosemary Edghill fantasy, *The Sword of Maiden's Tears*, is forthcoming (Sept. 1994, DAW). She lives in Poughkeepsie, New York with too many cats and not enough books, or possibly the reverse.



Terry Bisson is the author of *Wyrdmaker* (1981, Pocket/Avon), *Talking Man* (1986, Arbor House/Avon; World Fantasy finalist), *Fire on the Mountain* (1988, Morrow/Avon), *Voyage to the Red Planet* (1990, Morrow/Avon), and *Peteys* (forthcoming from Tor in 1994). His story collection *Bears Discover Fire and Other Stories* is due in November from Tor; the title story won the

1991 Hugo, Nebula, Theodore Sturgeon, Locus, and Davis Awards (and was a World Fantasy finalist). "Press Ann" was a 1992 Hugo finalist for short story, while "They're Made Out of Meat" was a Nebula finalist for the same year and category. His short fiction has appeared in the Eighth and Tenth Year's Best SF (Dozois, ed.), the Fifth Year's Best Fantasy and Horror (Datlow and Windling, eds.), and in *Playboy*, *Omni*, *Interzone*, *Asimov's*, *Harper's*, *SF Age*, and *F&SF*. "Two Guys from the Future" was adapted for the stage in 1992; it and "Necronauts" have been optioned separately for movies.

He has adapted works by Greg Bear, Joel Rosenberg and Anne McCaffrey for graphic novels; his adaptation of Roger Zelazny's Amber series will begin appearing from DC in 1994. He is the author of the young adult biography *Nat Turner* (1988, Chelsea House/Holloway House), and co-author of *Car Talk With Click and Clack*, *The Tappet Brothers* (1991, Dell); as packager he created *The No-Frills Book* (1981). His non-fiction articles have appeared in *The Nation* and *Glamour*, and he reviews regularly for *The Washington Post*. A native of Owensboro, Kentucky, he lives in Brooklyn, New York.

Bernadette Bosky teaches and writes on topics from Renaissance culture to Stephen King; her most recent essay appears in *Fat Women Speak: Journeys to Self-Acceptance* (Wiley, ed.). Her forthcoming work includes chapters on Peter Straub and Charles Williams, and an essay on apas. Her sole sf novella, "None of the Above," will appear in *The Best American Erotica 1994* (Bright, ed.). Also active in fandom, she lives just north of New York City with her partners, Arthur Hlavaty and Kevin Maroney.



Stephen P. Brown is the editor and publisher of *Science Fiction Eye*, a multiple winner of the Readercon Small Press Awards. He is a graduate of Clarion '74. His reviews, essays, and occasional columns have appeared in *Rolling Stone*, *Science Fiction Review*, *The Washington Post*, *American Bookseller Magazine*, *Heavy Metal*, *Newsday*, *Khatru*, *Lightning Dimensions*, and various fanzines. He compiled the John Shirley collection *Heatseeker* for *Scream/Press*, is a contributor to Larry McCaffrey's *Storming the Reality Studio*, and has contributed to the hyperstack *Beyond Cyberpunk*. He is married to Joann Klappauf and dwells in the bracing mountain air of Asheville, NC, where he is visited on weekends by two cats.

Algis Budrys ("A. J.") is the author of eight novels: *Some Will Not Die* (1954 abridged as *False Night*; 1961, Regency/Dell), *Who?* (1958, Pyramid/Ballantine; Hugo finalist; basis for the movie of the same name), *Man of Earth* (1958, Ballantine), *Falling Torch* (1959, Pyramid, as *The Falling Torch*; expanded edition, 1990, Baen), *Rogue Moon* (1960, Fawcett/Avon; Hugo finalist; selected by David Pringle for *Science Fiction: The 100 Best Novels*), *The Amsirs and the Iron Thorn* (1967, Fawcett), *Michaelmas* (1976, Berkley/Putnam; selected by Pringle for *Science Fiction: The 100 Best Novels*), and *Hard Landing* (1993, Questar), a Nebula nominee.

His 1958 short story "The Edge of the Sea" was a Hugo finalist; "The Master of the Hounds" won a 1966 Edgar Special Award from the Mystery Writers of America. His short fiction is collected in *The Unexpected Dimension* (1960, Ballantine), *Budrys' Inferno* (1963, Berkley), and *Blood and Burning* (1978, Berkley). His story "Cerberus" was reprinted by Pulphouse in 1989. His other short fiction has appeared in *Year's Greatest SF*

and *Fantasy* 1, 2 and 3 (Merrill, ed.), *Best SF Stories and Novels* 1956 and #9 (Dikty, ed.), *Best SF* 6 (Crispin, ed.), *Best SF* 69 and 75 (Harrison and Aldiss, eds.), *Best SF of the Year* #5 (Carr, ed.), and *Nebula Awards* 20 (Zebrowski, ed.); in *Assignment in Tomorrow*, *Star SF Stories* #2 and #5 and *The Second If Reader* (all Pohl), *Six Great Short SF Novels*, 13 *Great Stories of SF*, and 12 *Great Classics of SF* (all Conklin, ed.), *Every Boy's Book of Outer Space Stories* (Dikty, ed.), *Rare SF and Way Out* (both Howard, ed.), *Mind to Mind* (Silverberg, ed.), *The Golden Road* (Knight, ed.), *Galactic Empires Vol. II* (Aldiss, ed.), *The Arbor House Treasury of Modern SF* (Silverberg and Greenberg, eds.), *First Voyages* (Knight, Greenberg, and Olander, eds.), *Flying Saucers* (Asimov, ed.), *Shaggy B.E.M. Stories* (Resnick, ed.), and *Space Dogfights*, which he also co-edited with Joseph Waugh and Harry M. Greenberg (1992); and in *Astounding*, *Fantastic*, *F&SF*, *SF Quarterly*, *SF Stories*, *Rocket Stories*, *Pursuit Detective Stories*, *Amazing*, *Venture*, *Satellite*, *Original SF Stories*, *If*, *Future SF*, *SF Adventures* and *Galaxy*.

For eleven years he was a visiting writer at Clarion, and has taught writing workshops at Pepperdine University, Brigham Young University, The Library of Congress, Harvard University, and the Charles Dickens House in London among many other places.

He was the director of the Writers of the Future program, and editor of eight annual volumes of L. Ron Hubbard Presents Writers of the Future for Bridge (1985-1992); he recently turned over the editorship of the anthology to concentrate on writing, though he remains with the program in a supervisory position. He is now editor/publisher of *Tomorrow Speculative Fiction*.

He wrote the "Bookshelf" column in *Galaxy* from 1965 to 1971, and wrote the "Books" column for *F&SF* from 1975 to 1992. His collection *Benchmarks: Galaxy Bookshelf* (1985, Southern Illinois Press) was a Hugo finalist, and he is preparing a second collection of reviews for the same publisher. His essays, reviews, and articles have appeared in many other publications of all sorts. He lives in Evanston, Illinois.

Pat Cadigan is the author of *Mindplayers*, *Synners* (Clarke Award winner), and *Fools* (all Bantam). Her Hugo and Nebula nominated stories have appeared in *Omni*, *F&SF*, and *Asimov's*, as well as in various anthologies. Many of her stories are collected in *Patterns* (Ursus/Ziesing), *Letters from Home* (1991, Women's Press (UK), a collection shared with Pat Murphy and Karen Joy Fowler), *.Home by the Sea* (1991, WSFA Press), and *Dirty Work* (Ziesing). Her next novel is forthcoming from Tor. She was an editor and writer for Hallmark Cards in Kansas City for ten years before starting her science fiction career in 1987. A former resident of Fitchburg, Massachusetts, she now resides in Overland park, Kansas with her husband and son. (*She is the latest addition to this guide, beating the press deadline by mere hours, which explains the somewhat sketchy nature of this bibliography* - Ed.)



Jeffrey A. Carver is the author of *Seas of Emahe* (1976, Laser), *Star Rigger's Way* (1978, Dell/SFBC/forthcoming from Tor), *Panglor* (1980, Dell/forthcoming from Tor), *The Infinity Link* (1984, Bluejay/Tor), *The Rapture Effect* (1987, Tor), *Roger Zelazny's Alien Speedway: Clypsis* (1987, Bantam), *From a Changeling Star* (1989, Bantam Spectra/SFBC) and its sequel *Down the Stream of Stars* (1990, Bantam Spectra), and two novels set in the same universe as his first three: *Dragons in the Stars* (1992, Tor) and its sequel *Dragon Rigger* (1993, Tor). *Neptune Crossing*, the first volume of The Chaos Chronicles, will appear from Tor in Spring 1994;

more novels in the star rigger universe are planned as well. His short fiction has appeared in *Future Love*, *Dragons of Darkness*, and *Habitats*, as well as *F&SF*, *Galaxy*, *Galileo*, and *Fiction*. He lives in Arlington, Massachusetts with his wife and two daughters, and writes full-time. His interests include flying and scuba diving.



Adam-Troy Castro's short fiction has appeared in *Pulphouse* and *SF Age*, and is forthcoming in a number of magazines and anthologies, including *The Ultimate Witch*, *Journeys to the Twilight Zone Vol. II*, *Grails of the Day*, *Deathport*, *Behind the Mask*, and *Book of the Dead III*. His stories are collected in *Lost in Booth Nine* (1993, Silver Salamander). He edited and published *Crazy Akhbar's House of Pain: The World's Smallest Shared-World Horror Anthology*. He has written non-fiction for *Spy*, *Premiere*, and *The Quayle Quarterly*, and had a long-running column in *Amazing Heroes*. He lives in Rye, New York.



Suzy McKee Charnas is the author of *Walk to the End of the World* (1974, Ballantine/SFBC; selected by David Pringle for *Science Fiction: The 100 Best Novels*) and its sequels *Motherlines* (1978, Putnam/Berkley) and *The Furies* (just out from Tor); *The Vampire Tapestry* (1980, Simon & Schuster/Tor; selected by Pringle for *Modern Fantasy: The Hundred Best Novels*; includes the Nebula winning novella "Unicorn Tapestry"); *The Bronze King* (1985, Houghton Mifflin/Bantam Starfire; ya) and its sequels *The Silver Glove* (1988, Bantam Starfire) and *The Golden Thread* (1989, Bantam Starfire); *Dorothea Dreams* (1986, Arbor House/Berkley; mainstream), and *The Kingdom of Kevin Malone* (1993?, Harcourt, Brace?; ya).

Her short fiction includes the 1990 Hugo-winning and Nebula finalist short story "Boobs," and, with Chelsea Quinn Yarbro, the Bram Stoker finalist novella/novelette "Advocates." Other short fiction has appeared in *A Whisper of Blood* (Datlow, ed.), *Seaharp Hotel* (Grant, ed.), *New Voices III* (Martin, ed.), and in *Omni* and *Pulphouse*. She has taught SF writing at Clarion and the University of New Mexico, was a judge for the first Tiptree Award, and was Chair of the Archive Project Committee of the National Council of Returned Peace Corps Volunteers. She lives in Albuquerque, New Mexico.

Bryan Cholfin is publisher of Broken Mirrors Press and editor of *Crank!* magazine. To find out more, stop by the Broken Mirrors/Edgewood Press table in the dealer's room.



Hal Clement (pen name of Harry Clement Stubbs) is the author of the novels *Needle* (1949, Doubleday/Avon), *Iceworld* (1951, Gnome/Del Rey), *Mission of Gravity* (1953, Doubleday, Del Rey), *Ranger Boys in Space* (juvenile; 1956, Page), *Cycle of Fire* (1957, Ballantine/Del Rey), *Close to Critical* (1958, Ballantine/Del Rey), *Ocean on Top* (1967, DAW), *Star Light* (1970, Ballantine; sequel to *Mission of Gravity*; Hugo finalist), *Left of Africa* (juvenile mainstream; 1976, Aurian), *Through the Eye of a Needle* (1978, Del Rey; sequel to *Needle*), *The Nitrogen Fix* (1980, Ace), *Still River* (1987, Del Rey), and *Isaac's Universe: Fossil*, forthcoming from DAW in November.

His short story collections are *Natives of Space* (1965, Ballantine), *Small Changes* (1969, Doubleday; Dell as *Space Lash*), *The Best of Hal Clement* (1979, Del Rey), and *Intuit* (1987, NESFA Press; linked stories). His other short fiction has appeared in *The Years' Best SF '64* (Merrill, ed.), the *Year's Best*

Horror IV (Page, ed.), *Men Against the Stars* and *Travellers of Space* (both [the other!] Martin Greenberg, ed.), *Strange Tomorrows* (Hoskins, ed.), *Astounding* (Harrison, ed.), *The Road to Science Fiction #3* (Gunn, ed.), *First Voyages* (Knight, Greenberg, and Olander, eds.), *Faster Than Light* (Dann and Zebrowski, eds.), *Medea: Harlan's World* (Ellison, ed.), *Foundation's Friends* (Greenberg, ed.), and *Isaac's Universe Volumes Two and Three* (both Greenberg, ed.); and in *Astounding*, *Science Fiction Adventure*, *Future Science Fiction*, and *If*. He edited *First Flights to the Moon* (1970, Doubleday). He lives in Milton, Mass.

John Clute was Critic Guest of Honor at Readercon 4. He is a current Hugo nominee for Best Non-Fiction as co-editor (and author of nearly all the author entries) of the second edition of *The Encyclopedia of Science Fiction* (1993, St. Martin's); it has already won a British Science Fiction Special Award. He was Associate Editor of the Hugo-winning first edition (1979, Doubleday), and was co-editor, with David Pringle and others, of five *Interzone* anthologies. Some of his many book reviews are collected in *Strokes: Essays and Reviews 1966-1986* (1988, Serconia), which won a Readercon Award; a second collection from the same publisher is projected for next year. His sole fiction is *The Disinheriting Party* (1977, Allison and Busby, mainstream). He is at work on an *Encyclopedia of Fantasy* with John Grant (Paul Barnett), for Orbit, and a *Visual Encyclopedia of Science Fiction* (actually a Guide, not an encyclopedia), for Dorling Kindersley, both in 1995. He is the 1994 Pilgrim Award winner. Born in Canada, he has lived in England since 1969.

John Costello's articles and translations on Soviet/Russian fan- and pro-dom have appeared in *Locus*, *Science Fiction Review*, and *Aboriginal SF*. He is *not* the same John Costello who wrote *The Pacific War*, *the War in the Atlantic*, and *The Masks of Treason* (more's the pity, since he could use the money) and uses "J.L. Hanna" as a pseudonym for his fiction.



Greg Cox's short fiction has appeared in *Alien Pregnant by Elvis* (Friesner, ed.), *Swashbuckling Editor Stories* (Betancourt, ed.), *The Further Adventures of Batman*, Vol. 2 and 3 (Greenberg, ed.), *Walls of Fear* (Cramer, ed.), *Spirits of Christmas* (Cramer and Hartwell, eds.), and *Wet Visions* (Mason, ed.), as well as *Aboriginal SF*, *Amazing*, *Argos*, *Fantasy Book*, *Mike Shayne's Mystery Magazine* and *Undinal Songs*. He is the co-author, with Nick Baron, of *Robert Silverberg's Time Tours #5: The Pirate Paradox* (1991, Harper), and with John Gregory Betancourt, of *Deep Space Nine: Devil in the Sky* (forthcoming in June 1995, Pocket). He is the author of *The Transylvanian Library: A Consumer's Guide to Vampire Fiction* (1993, Borgo) and co-editor, with T.K.F. Weisskopf, of *Tomorrow Sucks*, an sf vampire anthology forthcoming this October from Baen. A Seattle native and graduate of Clarion West 1984, he lives in New York City, where he works as an Associate Editor at Tor Books.

Kathryn Cramer co-edited, with Peter D. Pautz, *The Architecture of Fear* (1987, Morrow/Avon), which won the World Fantasy Award; its companion volume (which she edited alone), *Walls of Fear* (1990, Morrow/Avon), was also a finalist. She is the co-editor, with David G. Hartwell, of *Christmas Ghosts* (1987, Morrow/Dell), *Spirits of Christmas* (Wynwood, 1989), and *The Ascent of Wonder*. A former Features Editor of *The New York Review of Science Fiction*, she is now a Contributing Editor, as she has spent the last few years pursuing an advanced degree. She lives in or near New York

City.

John Crowley was Guest of Honor at Readercon 3. His first three novels are forthcoming from Bantam in September in the omnibus *Three Novels: The Deep* (1975, Doubleday), *Beasts* (1976, Doubleday), and *Engine Summer* (1977, Doubleday); selected by David Pringle for *Science Fiction: The 100 Best Novels*. *Little, Big* (1981, Bantam) won the World Fantasy, was a Hugo finalist, and was selected by Pringle for *Modern Fantasy: The 100 Best Novels*; a new edition is also forthcoming from Bantam in September. His current work in progress is *Aegypt*, to date comprising *The Solitudes* (as *Aegypt*, 1987, Bantam / forthcoming in September; World Fantasy and Arthur C. Clarke Finalist; selected by Pringle for *Modern Fantasy: The Best 100 Novels*) and *Love and Sleep* (forthcoming from Bantam in September), with two more volumes projected. His short fiction collections are *Novelty* (1989, Doubleday; World Fantasy finalist), which includes the World Fantasy winner and Nebula finalist novella *Great Work of Time* (since reprinted separately) and the British Science Fiction finalist title story, and *Antiquities* (1993, Incanabula), which includes the Hugo and Nebula finalist "Snow." He lives with his family in western Massachusetts, where he writes fiction and documentary films fulltime.



Don D'Ammassa has been reviewing science fiction and horror for over twenty-five years, primarily for *Science Fiction Chronicle*. He was a major contributor to *20th Century Science Fiction Authors*, and is a five time Hugo finalist in fan publishing categories for *Mythologies*. *D'Ammassa's Guide to Modern Horror Fiction* is forthcoming from Borgo. His fiction includes the novel *Blood Beast* (1988, Pinnacle; most definitely not his title) and over forty stories appearing or forthcoming in *Hotter Blood* and *Hottest Blood* (Gelb and Garrett, eds.), *Shock Rock I and II*, *Borderlands 4*, *Journey to the Twilight Zone Vol. 2*, *The Ultimate Zombie*, *Souls in Pawn*, and *Chilled to the Bone*, and in *Analog*, *Tomorrow*, *Expanse*, *Pulphouse*, *Haunts*, *2AM*, *Aberations*, *Eldritch Tales*, and elsewhere. A novelette, "Twisted Images," is forthcoming from *Necronomicon* as a chapbook. He works as a training coordinator consultant, and lives in East Providence, Rhode Island, with 60,000 books and 3,000 movies.



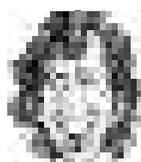
Shira Daemon has sold stories to *Tomorrow Magazine*, *Splatterpunk II* and *Xanadu III*. She is a reviewer for *NYRSF*. Her fantasy plays for puppets and actors have been produced at King Richard's Renaissance Faire. She is a working actor/director in New York, and lives on Manhattan's Upper East Side with her cat.

Jeanne Van Buren Dann is the co-editor (with Jack Dann) of *In the Field of Fire* (1987, Tor; World Fantasy finalist, best anthology). Her work has appeared in *The Year's Best Fantasy Stories #14*, *Omni*, *Twilight Zone*, and *The Baltimore Jewish Times*. She works as a clinical social worker and psychotherapist. She lives in New York.



Ellen Datlow has been fiction editor at *Omni* since 1981. With Terri Windling she co-edits the annual *World's Best Fantasy and Horror* from St. Martin's (the seventh volume forthcoming shortly); the First, Second, and Fourth collections were World Fantasy winners and the Third a finalist. She is the editor of *Blood is Not Enough* (1988, Morrow/Berkley; World Fantasy finalist), *Alien Sex* (1990, Dutton/QPBC/Roc; World

Fantasy finalist), *A Whisper of Blood* (1991, Morrow/BOMC/Berkley), *Omni Best Science Fiction One* through Three (the first two 1992, the third 1993, all from Omni), *Little Deaths* (forthcoming in September from Millenium (UK) and next year from Dell Abyss), an untitled cat horror anthology for Dell Abyss in 1995, and *Off Limits: Alien Sex 2*, in progress for St. Martin's. With Windling she has co-edited *Snow White, Blood Red* (1993, Avonova) and *Black Thorn, White Rose* (due in September from Avonova); a third volume is underway. She has also edited a series of reprint anthologies for *Omni*, including at least the Sixth and Seventh *Omni Books of Science Fiction* (both 1989, Zebra), if not the Second through Fifth as well, and *Omni Vision One* (1993, Omni). She is a five-time finalist for the Hugo Award as best editor (1989-93) and a three-time finalist for the World Fantasy Special Award, Professional (1988-90). She lives in or near New York City.



Keith R.A. DeCandido has, for the past four years, been one of the perpetrators of the genre talk show *The Chronic Rift* on New York cable. He is also the Associate Editor of SF & Fantasy at Byron Preiss Visual Publications, where he has worked on projects such as the forthcoming Alfred Bester Library and the "Brian Froud's Faerielands" quartet of fantasy novels. He is one of the developing editors of "the Marvel Novels," a series of books based on Marvel superheroes being copublished with Berkley. Under the aegis of Albe-Shiloh, Scribes Extraordinaire, he and his charming and much more talented wife Marina Frants have showered genre-related non-fiction upon the world since 1989, in *Creem*, *Publisher's Weekly*, *Library Journal*, *The Journal of Irreproducible Results*, *The Comics Journal*, *Horror*, and *Wilson Library Bulletin*.

Samuel R. Delany ("Chip") was Guest of Honor at Readercon 2. He is the author of the novels *The Jewels of Apor* (1962, Ace; restored text '68 Ace, Bantam), *The Fall of the Towers* (1962-4 in three volumes, Ace; revised omnibus '70 Ace, Bantam), *Babel-17* (1966, Ace, Bantam; Nebula winner, Hugo finalist), *The Einstein Intersection* (1967, Ace, Bantam; Nebula winner, Hugo finalist), *Nova* (1968, Doubleday/Bantam; Hugo finalist; selected in *Science Fiction: The 100 Best Novels*), *Equinox* (sf/pornography, 1973, Lancer as *The Tides of Lust/Rhinoceras*), *Hogg* (sf/pornography, unpublished), *Dhalgren* (1975, Bantam; Nebula finalist; 17th and later printings have definite text), *Triton* (1976, Bantam), *Stars in My Pockets Like Grains of Sand* (1984, Bantam / Bantam Spectra) and its sequel *The Splendor and Misery of Bodies, of Cities* (in progress for Bantam); the four volumes that comprise *Return to Neveryon*, all now in revised editions from University Press of New England: *Tales of Neveryon* (stories, 1979, Bantam; includes novella "The Tale of Gorgik," 1979 Nebula finalist), *Neveryona*, or *the Tale of Signs and Cities* (novel, 1983, Bantam), *Flight From Neveryon* (the novels *The Tale of Fog and Granite* and *The Tale of Plagues and Carnivals*, and a novelette, 1985, Bantam), and *Return to Neveryon* (the novel *The Game of Time and Pain*, and two novellas, 1987, Arbor House as *The Bridge of Lost Desire*); *They Fly at Ciron*, (1993, Incunabula), *The Mad Man* (psychological thriller, 1994, Richard Kaask, and *Atlantis: Model 1924* (forthcoming from Incunabula in the fall).

His story collection *Driftglass* (1971, Signet, Bantam) includes "The Star Pit" (1968 Hugo finalist, novella), "Aye, and Gomorrah" (1967 Nebula winner, Hugo finalist, short story), "Driftglass" (1967 Nebula finalist, short story), "We, In Some Strange Power's Employ, Move on a Rigorous Line" (1968, Nebula and Hugo finalist, novella; Tor double, 1990), and

"Time Considered as a Helix of Semi-Precious Stones" (1969, Nebula and Hugo winner, novelette). The novellas "The Ballad of Beta-2" (1965; Nebula finalist) and "Empire Star" (1965) have appeared together from Ace, Gregg Press, and Bantam. Other short fiction has appeared in his collection *Distant Stars* (1981, Bantam), and in *F&SF*, *The New American Review*, and *The Mississippi Review*.

His autobiography *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957-1965* (1988, Arbor House; 1993 Richard Haask edition greatly expanded) won a Hugo Award for Best Non-Fiction. He is the author of the memoir *The Heavenly Breakfast: An Essay on the Winter of Love* (1979, Bantam), the collections of sf criticism *The Jewel-Hinged Jaw* (1977, Dragon / Berkley Windhover), *Starboard Wine* (1984, Dragon), and *The Straits of Messina* (essays on his own work, 1989, Serconia; Readercon finalist), and the book-length critical essays *The American Shore: Meditations on a tale of science fiction by Thomas M. Disch - "Angouleme"* (1978, Dragon, hc) and *Wagner/Artaud: A Play of 19th and 20th Century Critical Fictions* (1988, Ansatz; Readercon finalist). *Silent Interviews: On Language, Race, Sex, Science Fiction, and Some Comics* should be out momentarily from University Press of New England. He lives in New York City, and is currently on leave from his post as professor of comparative literature at the University of Massachusetts.



Daniel P. Dern (ddern@world.std.com) has written science fiction for SF magazines and anthologies including *Tomorrow Speculative Fiction* ("Bicyclefish Island," inspired at a previous ReaderCon), *New Dimensions*, *Analog*, and *Worlds of If*. A graduate of Clarion 73 East and of 1 1/2 seasons of the B.M.I. Musical Theater Workshops, he is author of *The Internet Guide for New Users* (McGraw-Hill, 1993), which references the appropriate gamut of science fiction and fantasy sources, and the upcoming *Internet Business Handbook* (Prentice-Hall), plus an unspecified number of other Internet projects. (Internet users can find more information and whacky stuff in the "Dern" area of the Internet.com gopher.) He currently lives in Newton Centre, Mass. with Bobbi Fox and the obligatory too many books.



Paul Di Filippo's story "Lennon Spex" (*Amazing*) was a Nebula finalist this year; "Kid Charlemagne" (*Amazing*) was a Nebula finalist for 1987. His story "Skintwister" has been reprinted recently in both Japan and Italy. Other stories have appeared in *Best SF '88 and '89* (Garnett, ed.), *Mirrorshades* (Sterling, ed.), *Semiotext(e): SF* (Rucker & Wilson, eds.), *What Might Have Been Vol. II* (Benford and Greenberg, eds.), and in *F&SF*, *Twilight Zone*, *Pulphouse*, *Night Cry*, *New Pathways*, *SF Eye*, *Synergy*, *Hardware*, *Edge Detector*, *The Third Alternative*, and *Back Brain Recluse*. A collection of three novellas, *The Steampunk Trilogy*, is forthcoming from Four Walls Eight Windows. His column "Astral Avenue" appears as regularly as *New Pathways* does [q.v. **Halley's Comet**—Ed.]; other nonfiction appears in *SF Eye*, *Thrust*, *REM*, and *SF Guide*. He is one of the regular book reviewers for *Asimov's*. He lives in Providence, Rhode Island.

Anita Roy Dobbs performed extensively while studying Theater and Fine Arts at Yale, and has done so on and off since, including (as Anita Dobbs Van) a dramatic reading of Theodore Sturgeon's "Slow Sculpture" at Readercon 2. A former Endicott Studio-mate of Terri Windling's, she is currently not quite making a living in live arts, with a first

focus on portaiture. She lives in Santa Cruz, California, with her sons, two-year old human angel Eddie (who has a genuine fairy godmother in T.W.) and grey feline Spike (once officially voted "handsomest life-form in the universe" by the Readercon committee – but that was over two years ago).



Thomas A. Easton is the author of the "organic future" series, which includes the novels *Sparrowhawk* (1990), *Greenhouse* (1991), *Woodsmen* (1992), *Tower of the Gods* (1993) and *Seeds of Destiny* (January 1994), all from Ace Books, and stories in *Analog*, *F&SF*, *Aboriginal*, and other magazines (including the first story in the series, in 1976, in *Road Test*). The series has been optioned for film by producer Larry Wilson. He has completed three unrelated novels, *Silicon Karma*, *Unto the Last Generation*, and *Stones of Memory*. Other short fiction has appeared in *Alternate Presidents* (Resnick, ed.), *Adam*, *Analog*, and *Vertex*; "Real Men Don't Bark at Fire Hydrants" is forthcoming as a chapbook from Wildside.

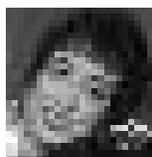
He has been *Analog's* book columnist since 1978; a review collection, *Periodic Stars*, is forthcoming from Borgo. His short nonfiction has appeared in many magazines, from *Astronomy* to *Consumer Reports* and *Robotic Age*. He holds a doctorate in theoretical biology from the University of Chicago, and is the co-author of a college biology text, *Focus on Human Biology* (1992, Harper Collins). He is now editing for fall publication a textbook anthology titled *Taking Sides: Clashing Views on Controversial Issues in Science and Technology* (1995, Dushkin). He has also done books on careers in science, writing, creativity, the privatization of social services, entrepreneurs, and consultants, and (as a ghost writer) on business auctions. He lives in Belfast, Maine, and teaches at Thomas College, a small business school in Waterville.

Scott Edelman is the editor of *Science Fiction Age*, the science fiction field's newest professional magazine, which has just completed its second year of publication. His first novel, *The Gift* (1990, Space and Time), was a finalist for a Lambda Award as Best Gay SF/Fantasy Novel. His short fiction has appeared in the chapbook *Suicide Art* (1993, Necronomicon) – its quasi-title story "The Suicide Artist" appeared in *Best New Horror 4* (Jones and Campbell, eds.) – and in *Tales of the Wandering Jew* (Stableford, ed.), *MetaHorror* (Etchison, ed.), and *Quick Chills II*, as well as *Twilight Zone*, *Science Fiction Review*, *Pulphouse*, *Nexus*, *Fantasy Book*, *Infinity Cubed*, *Ice River*, *New Pathways*, *PulpSmith*, *Eldritch Tales*, *Weirdbook* and others. His poetry has appeared in *Asimov's*, *Amazing*, *Dreams* and *Nightmares* and elsewhere. His writing for television includes Saturday morning cartoon work for Hanna-Barbera and treatments for the syndicated tv show *Tales From The Darkside*.

He began his publishing career as an assistant editor for Marvel Comics in the early seventies, where he edited the Marvel-produced fan magazine FOOM (Friends of 'Ol Marvel), and wrote trade paperbacks such as *The Captain Midnight Action Book of Sports, Health and Nutrition* and *The Mighty Marvel Fun Book* numbers four and five. In 1976, he became a freelance script writer for both Marvel and DC, writing issues of *Captain Marvel*, *Master of Kung Fu*, *Omega the Unknown*, *Time Warp*, *House of Mystery*, *Weird War Tales*, *Welcome Back, Kotter*, and others. He later wrote about these experiences for a series on Ethics in *The Comics Journal*. Repenting of his ways, he attended Clarion in 1979; from 1983 through 1986, he published and edited five issues of *Last Wave*. He lives in Damascus, Maryland, with his wife, romance editor Irene Vartanoff, and his son, Trevor Vartanoff.



Doris Egan is the author of the *Ivory* books: *The Gate of Ivory*, *Two-Bit Heroes*, and *Guilt-Edged Ivory*, all from DAW. Her short stories have appeared in *Amazing* and *Weird Tales*. She has recently completed a new novel, *Stealing Time*, two feature screenplays, and is currently at work on two novels.



Janice M. Eisen is an associate editor and book reviewer for *Aboriginal SF*. An '89 Clarion West graduate, she has learned that she should not make any statements about when her novel will be done. She lives in Johnstown, PA, with her husband Ken Meltsner and three-year-old son Billy. This is not where she hoped the Schenectady Bus Ticket Program would take her.

Lise Eisenberg interviewed Gene Wolfe when he was Guest of Honour at the 1985 Worldcon in Melbourne, Australia. Shortly thereafter, she interviewed Gene Wolfe at Readercon 2 (where he was Guest of Honor). Fearing typecasting, she has since gone on to review sf for *Publishers Weekly* and evaluate submissions for sf publishers, the Science Fiction Book Club, and one of those magazines whose name begins with an A (she forgets which). Now in her third decade in fandom, she hosts the biweekly Fanoclasts meetings in New York and throws Friday night parties at regional conventions and the Worldcon (where Friday falls on Wednesday, typically) with Moshe Feder, her long-suffering sweetie. In real life, she works for the government and is paid for talking to computers and surfing the Internet (Your Tax Dollars at Work).

Moshe Feder, a life-long SF reader, became active in fandom in 1970 by founding his college's SF society, and began to work in the field professionally in 1972 as Assistant Editor on *Amazing* and *Fantastic*. Later in the 70s he did freelance editorial work in SF and fantasy and was the senior SF&F reviewer for *Publishers Weekly* from 1978 to 1984. He left that freelance post to take a position with the SF Book Club where he eventually became Assistant Editor. He remains with the Doubleday book clubs, where he is currently Editor of the Military Book Club (and kibitzes as much as he can with SFBC). He was pleased recently to increase his professional SF activity by becoming one of the trio of new book reviewers for *Asimov's* (soon to be the new singing group Peter, Paul (DiFilippo), and Moshe – Ed.) His only professional fiction credit was the short story, "Sandial," in *Orbit* 16. Still active in fandom, still unmarried, he still lives in Flushing, New York.

Gregory Feeley has been writing sf and criticism since the early seventies. His stories have appeared in British and American magazines, and his novel *The Oxygen Barons* (1990, Ace Special) was a Philip K. Dick Award finalist. He has written for *The Atlantic*, *Saturday Review*, *The Washington Post*, *The New York Times*, among others, and currently reviews sf for *Newsday*. He just published a novella, "Aweary of the Sun," in Katherine Kerr's anthology *Weird Tales from Shakespeare*.

Robert Frazier's short fiction has appeared in *In the Field of Fire* (Dann and Dann, eds.) and *Nantucket Slayrides* (collection with two Lucius Shepard stories, 1989, Eel Grass), and in *Omni*, *Asimov's*, *F&SF*, *Amazing*, and others; "Granfather Christmas," a collaboration with James Patrick Kelly, is due in the December *Asimov's*.

He is the author of seven books of speculative poetry: *Peregrine* (1978, Saltworks), *A Measure of Calm* (with Andrew

Joron; 1985, Ocean View), *Perception Barriers* (1987, Berkeley Poets), *Co-Orbital Moons* (1988, Ocean View; Readercon winner, Single-Author Collection), *Chronicles of the Mutant Rain Forest* (with Bruce Boston; 1992, Horror's Head), *Family Secrets* (1992, Eel Grass) and *Invisible Machines* (with Andrew Joron; 1993, Jazz Police). He won the Rhysling Award for best short sf poem in 1980, and again in 1989 for "Salinity" (reprinted in Nebula Awards 25). "The Daily Chernobyl" appears in Nebula Awards 24, and is the title piece for a new poetry collection he is (still) gathering from his 400 plus published works, which include appearances in *Synergy* and *Masques*, as well as *Asimov's*, *F&SF*, *Amazing*, *Velocities*, *The Magazine of Speculative Poetry*, and many others. He has been editor of *Speculative Poetry Review* and *Star*Line*, and edited the anthology *Burning With a Vision* (Owlsick).

He lives on Nantucket with his wife Karol and daughter Timalyne (also a writer), and makes a living (huh!) at graphic design, which includes book designs for Mark V. Ziesing, catalogs and compact disc packaging for Africasette, and the Nantucket phone book. Bob (on Nantucket it's Bobby) also admits that he sleeps on a futon, plays mah jong, and collects grunge fonts for his business. If you talk music to him, he's likely to jabber on about David Murray, Iris Dement, afropop or the decline of the blues.



Esther M. Friesner is the author of *Mustapha and His Wise Dog* (1985, Avon), *Harlot's Ruse* (1986, Questar), *Spells of Mortal Weaving* (1986, Avon), *The Silver Mountain* (1986, Questar), *New York By Knight* (1986, NAL), *The Witchwood Cradle* (1987, Avon), *Elf Defense* (1988, NAL), *Here Be Demons* (1988, Ace), *Druid's Blood* (1988, NAL), *Sphynxes Wild* (1989, NAL), *Demon Blues* (1989, Ace), *The Water King's Laughter* (1989, Avon), *Hooray For Hellywood* (1990, Ace), *Gnome Man's Land* (1991, Ace), *Harpy High* (1991, Ace), *Wishing Season* (1993, Atheneum; young adult), *Unicorn U.* (1992, Ace), *Yesterday We Saw Mermaids* (1992, Tor hc; pb 1993), *Split Heirs* (with Lawrence Watt-Evans; 1993, Tor hc), *Majyk by Accident* (1993, Ace), *Majyk by Hook or Crook* (May 1994, Ace) and *Majyk by Design* (forthcoming November from Ace), *Deep Space Nine: Warchild* (forthcoming September from Pocket), and *The Sherwood Game* (forthcoming from Baen).

Her story collection is *Author's Choice Monthly No. 23: It's Been Fun* (1991, Pulphouse); "Ecce Hominid" was Pulphouse short story volume #6. Other short fiction has appeared in *Battlestation, Book 2* (Drake & Fawcett, eds.), *Snow White, Blood Red* (Datlow & Windling, eds.), *Xanadu* (Yolen and Greeberg, eds.), *Whatdunit* (Resnick and Greeberg, eds.), *Alternate Kennedys* (Resnick, ed.), *What Might Have Been Vol. 4* (Benford & Greenberg, eds.), *The Crafters 1 and 2*, *Dragon Fantastic* (Greenberg and Greenberg, eds.), *The Ultimate Frankenstein*, *Vampires*, *Newer York* (Watt-Evans, ed.), *Smart Dragons*, *Foolish Elves*, *Tales of the Witch World 3* (Norton, ed.), *Monochrome: The Readercon Anthology* (Cholfin, ed.), *Carmen Miranda's Ghost is Haunting Space Station Three* (Sakers, ed.), *Arabesques 1 and 2* (Shwartz, ed.), *Werewolves*, *Magic in Ithkar 4*, *Afterwar* and *Elsewhere III* (Windling, ed.) and in *Asimov's*, *F&SF*, *Pulphouse*, *Aboriginal*, *Amazing*, and *Fantasy Book*.

With Martin H. Greenberg she has edited *Alien Pregnant By Elvis* (June 1994, DAW). Her advice column "Ask Auntie Esther" begins soon in *Pulphouse*. She won the Romantic Times award for Best New Fantasy Writer in 1986. She won NESFA's Skylark Award in 1994. Her short story "All Vows" was a 1994 Nebula finalist. She is an active member of the Society of Creative Anachronism, and lives in Madison, Connecticut, with her husband, Walter Stutzman, two children, two mad

cats, and a fluctuating population of hamsters.

Craig Shaw Gardner is the author of four trilogies for Ace Books: the fantasy spoof *The Exploits of Ebenezum*, comprising *A Malady of Magicks* (1986), *A Multitude of Monsters* (1986), and *A Night in the Netherhells* (1987); its sequel, *The Ballad of Wuntvor: A Difficulty With Dwarves* (1987), *An Excess of Enchantments* (1988), and *A Disagreement With Death* (1989); the sf spoof trilogy *The Cineverse Cycle: Slaves of the Volcano Gods* (1989), *Bride of the Slime Monster* (1990), and *Revenge of the Fluffy Bunnies* (1990); and an Arabian Nights trilogy: *The Other Sinbad* (1991), *A Bad Day For Ali Baba* (1992), and *The Last Arabian Night* (1993; 1992, Headline (UK) as *Scheherazade's Night Out*). The first three trilogies have been published as omnibi from the SFBC. *The Dragon Sleeping*, (1994, Ace) is the first of what may or may not be a trilogy..

He has written novelizations of the film *Lost Boys* (1987, Berkeley), the game *Wishbringer* (1988, Avon), and the films *Batman* (1989, Warner), *Back to the Future 2 and 3* (1989 and 1990, Berkeley), and *Batman Returns* (1992). His novel *The Batman Murders* (1990, Warner) was the first title in a series of original Batman novels. His short horror and fantasy fiction has appeared in *Halfings*, *Hobbits*, *Warrows and Weefolk* (Searles and Thomsen, eds.), *Shadows 8 and 9* (Grant, ed.), *Halloween Horrors*, *The First Year's Best Fantasy* (Windling and Datlow, ed.), *The Ultimate Werewolf*, *Freak Show*, *In the Fog*, and *The Game's Afoot*.. Among his proudest accomplishments are wearing a gorilla suit in public and repeatedly hosting the Kirk Poland Memorial Bad Prose Competition with a straight face. He lives in Cambridge, Massachusetts.



Greer Ilene Gilman's debut novel, *Moonwise* (1991, Roc), won the Crawford Award and was a finalist for the Tiptree and Mythopoeic Fantasy Awards; it earned her a spot as a John W. Campbell finalist for 1992. She lives in Cambridge, Massachusetts, and travels in England and other imagined countries.



Jeanne Gomoll was the chair of the 1994 panel of Tiptree judges, and is the editor of two cookbooks published in support of the James Tiptree, Jr. Award: *The Bakery Men Don't See* (with Diane Martin, SF3, 1991) and *Her Smoke Rose Up from Supper* (SF3, 1993). From 1975 to 1980 she co-edited the fanzine *Janus* with Jan Bogstad, and has received several Hugo nominations in the categories of Best Fanzine (*Janus*) and amateur artist, for fanzine illustrations. In an alternate universe, Gomoll lives with Scott Custis in Madison, Wisconsin, and works for the Wisconsin Department of Natural Resources as a graphic artist, spending most of her time working on a Macintosh computer. She also takes on freelance design work at home.



Kathleen Ann Goonan's first novel *Queen City Jazz* will appear from Tor in October; she is at work on two further volumes, *Mississippi Blues* and *Crescent City Rhapsody*, as well as on a two-book expansion of her *Asimov's* novella "Kamehameha's Bones." Other short fiction has appeared in *Asimov's*, *Strange Plasma*, *Pulphouse*, *Tomorrow*, and *Amazing*, and is forthcoming in *F&SF*. She reviews regularly for *NYRSF* and *Science Fiction Eye*, and writes travel articles for *The Washington Post* and elsewhere. A Montessori teacher for thirteen years, she is a 1988 Clarion West graduate. She lives with her husband in a small Florida town, across the street from a lake populated by

stately swans and vicious attack geese.



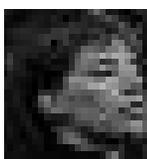
Glenn Grant's short fiction has appeared in *Interzone*; he is still at work on a novel, *Remote Sensing*. With David Hartwell he recently co-edited *Northern Stars*, (September 1994, Tor hc), the first hardcover anthology of contemporary Canadian science fiction, in which his story "Memetic Drift" will appear.

His story "Storm Surge" is being translated into German for a forthcoming World SF anthology. He edits *Edge Detector* magazine and writes for *Science Fiction Eye* and a bimonthly review column for the *Montreal Gazette*. His nonfiction has appeared in the zines *NYRSF*, *BOING BOING*, *Singularity* and *Virus 23*; his comics used to show up in *Mind Theatre*. He lives in Montreal, where he is an assistant to a numismatist.



Geary Gravel is the author of nine science fiction and fantasy novels, the sf in two series published by Del Rey Books. The Autumnworld Mosaic comprises *The Alchemists* (1984; Philip K. Dick Award finalist), *The Pathfinders* (1988) and *The Changelings* (underway), with two further books projected. *A Key For The Nonesuch* (1990) and *Return Of The Breakneck Boys* (1991) comprise books I and II of The Fading Worlds; book III, *World Of The Night Wind*, is underway, while *The Warlord Of Kansas* and others are projected. His lone piece of short fiction appears in *Tales of the Witchworld* (Norton, ed.).

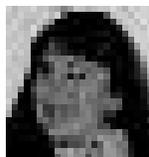
His most recent work has been in novelizations: *Hook* (1991, Fawcett); three Batman: The Animated Series adaptations from Bantam: *Shadows of the Past* (1993), *Dual to the Death* (1994), and *The Dragon and the Bat* (1994), as well as *Mask of the Phantasm* (1994, Bantam), based on Batman: The Animated Movie; and three books for Del Rey based on the computer role-playing game Might & Magic, the first of which, *The Dreamwright*, is nearly done. Claims that he has resumed work on each of his earlier series must be taken with a grain of salt, as his duplicitous nature has been amply demonstrated by his record as a seven-time winner of the Kirk Poland Memorial Bad Prose Competition. He lives in western Massachusetts, where he plays the occasional game of triple-Frisbe, collects items as diverse as comic book art, Cordwainer Smith first editions and Fiesta ware, and works as a nationally certified sign language interpreter.



Nicola Griffith (pronounced NICK-uh-la) is the author of *Ammonite* (1993, Del Rey), winner of the Tiptree and Lambda Awards and an Arthur C. Clarke and British SF finalist. Her second, tentatively titled *In My Eyes*, is due from Del Rey in September 1995. "Touching Fire" was a British SF finalist; her other short fiction has appeared in *Interzone: The Fourth Anthology*, *Iron Women*, and two *Warhammer* anthologies, and in *Interzone* and *Aboriginal*. Born in the UK, she was recently approved for her immigrant visa (the Green Card – which is actually pink) as an "alien of exceptional ability" whose residence in the US would be in the "national interest." She and her partner, writer Kelley Eskridge, currently live in Atlanta.



Leigh Grossman is Pre-Press Production Coordinator for Avon Books. His own company, Swordsmith Productions, develops genre fiction, nonfiction, gaming, and multimedia projects for a variety of publishers. He also reviews fantasy and horror for *Horror* magazine. In the past, he has been an editor (for Byron Preiss Visual Publications), has taught college-level history and writing to both traditional and adult B.A. students, and has dabbled in everything from bookselling to managing an inner-city jewelry store. He lives in Newark, New Jersey with his wife, Lesley McBain, and three surly cats: Piglet, The Princess, and Maggie, A Cat of the Streets.



Nancy Hanger is an editor, copy editor, and consulting editor, currently employed by Ace, Baen, Byron Priess, HarperPrism, Dutton & Roe, Prentice-Hall, Tor, and Warner, among others. She is also the owner of Windhaven Press, which does typesetting and design for a number of publishers, including Baen. She has been the research associate with Leonard Wolf for NAL's series of annotated horror novels, most particularly for the forthcoming *The Essential Jekyll and Hyde*, for which she is also serving as consulting editor.

In her copious spare time, she has continued a second career in ministry, and currently serves at the Elliott Homecare and Hospice in Manchester, New Hampshire as a volunteer chaplain trained in spiritual direction and pastoral care. She lives in rural New Hampshire with her husband, Andrew Phillips, three cats, and upwards of 10,000 books (which live in a converted barn/library/weaving studio).

Ellen Key Harris is an Editor for Del Rey Books in New York. She has worked at Del Rey for six years, starting as an editorial assistant. Her main distinguishing mark as a science-fiction editor is that she does not harbor dreams of becoming a science-fiction writer, wildly successful or otherwise. Authors she edits include Nicola Griffith, Geary Gravel, Mary Rosenblum, Judith Moffett, James P. Hogan, Flynn Connolly, L. Warren Douglas, James Luceno, and Jack McKinney. Many of her other authors are new writers whose books are Del Rey Discoveries. (She's especially excited this summer about her latest Discovery, found in the slushpile: *Mistwalker* by Denise Lopes Heald.)

She spends her workdays editing, reading the science-fiction slushpile, talking on the phone with LucasArts about *Star Wars* titles, and working herself to distraction on the monthly Del Rey Internet Newsletter and the various other ways Del Rey puts information and sample chapters online. She lives in Brooklyn, just down the street from a very loud evangelical church, and grows basil on her fire escape. In the electronic world she can be found at E.Harris1@GEnie.geis.com, or ekharris@randomhouse.com.



David G. Hartwell was a 1988 World Fantasy winner (Special Award, Professional), and has been a finalist at least four other (times three times runner-up); he is a seven time Hugo finalist as Best Professional Editor (1982-84, 87-90). He has edited or co-edited the anthologies *The Battle of the Monsters* (with L.W. Currey; 1977, Gregg Press), *The Dark Descent* (1987, Tor; published in paper in three volumes, *The Color of Evil*, *The Medusa in the Shield*, and *A Fabulous, Formless Darkness*), which won the World Fantasy Award, *Christmas Ghosts* (with Kathryn Cramer, 1987, Morrow/Dell), *The World Treasury of Science*

Fiction (1988, Little, Brown/BOMC), *Masterpieces of Fantasy and Enchantment* (1988, Literary Guild/St. Martin's), *The Spirits of Christmas* (with Cramer; Wynwood, 1989), *Masterpieces of Fantasy and Wonder* (1989, Literary Guild; 1994, St. Martin's), *The Foundations of Fear* (1992, Tor), *Christmas Stars* (1992, Tor), *Christmas Forever* (1993, Tor), *The Ascent of Wonder*, *Christmas Magic*, and *Northern Stars* (all forthcoming 1994, Tor). He is at work on a companion volume to the World Treasury for the BOMC.

He was a consulting editor at NAL (1971-3) and at Berkley (73-8) and director of SF at Timescape (78-83) and Arbor House/Morrow (1984-91). In the meantime, he has consulted for Gregg Press (75-86), Waldenbooks Otherworlds Club (83-4), Tor (1984-present), and the BOMC (1989), edited *Cosmos* magazine (1977-8), and been an administrative consultant for the Turner Tomorrow Awards (1990-91). He was editor and publisher of *The Little Magazine* (1965-88; literary), co-publisher, with Paul Williams, of Entwhistle Books (1967-82), and co-publisher, with L.W. Currey, of Dragon Press (1973-78). Since 1978 he has been Dragon Press' proprietor; since 1988 they have published *The New York Review of Science Fiction*, a six-time Hugo nominee as best semiprozine (1989-93) and two time Readercon Small Press Award Winner (1989, 91); he is the magazine's reviews editor.

His book reviews and articles have appeared in *Crawdaddy* (1968-74) and *Locus* (1971-3), *Publishers Weekly*, *Top of the News*, and *The New York Times Book Review*, and in *Best Library Essays*, *Editors on Editing*, and other books. He is the author of *Age of Wonders: Exploring the World of Science Fiction* (1984, Walker/McGraw-Hill). He was been a founder and administrator of a number of sf institutions: the World Fantasy Convention and Award since 1975 (board chairman since 1978); the Philip K. Dick Award since 1982, Sercon since 1987. He was a judge of the first Readercon Small Press Awards. He earned his Ph.D. (in comparative medieval literature) from Columbia; he has taught sf and contemporary literature and writing at the Stevens Institute of Technology (1973-6), and at Clarion (1984, 86, 90), and has been a Visiting Professor at Harvard Summer School (1987-93). He lives in Pleasantville, New York [presumably with a number of clones or secret formula for surviving without sleep -Ed.].

Daniel Hatch is the author of the novel *Den of Thieves*, *Den of Wolves*, which has appeared as a series of separate stories in *Analog*, and *The Human Art*, due out later this year as a serial in the soon to be renamed *Harsh Mistress SF Adventures*. His other short fiction has also appeared in *Analog*. He is the editor of the SFWA Bulletin, and can be found on the GENIE computer network in the SF Roundtable BBS. He works as a newspaper reporter for the Manchester, Conn. *Journal Inquirer* and has written for the *New York Times*. He lives in Ludlow, Mass. with his family.



Jeff Hecht has written much more science fact than fiction. The latter has appeared in *The Year's Best Horror X*, *New Dimensions*, *New England Ghosts*, *Alien Pregnant by Elvis*, and *Datamation*, and in *Analog* and *Twilight Zone*. His nonfiction books include *Optics: Light For a New Age* (young adult, 1987, Scribner's), *Understanding Fiber Optics* (1993, Sams), *Vanishing Life: The Mystery of Mass Extinctions* (young adult, 1993, Scribner's), *The Laser Guidebook* (2nd edition, 1991, McGraw Hill), and *Laser Pioneers* (1991, Academic). He is Boston correspondent for the British science weekly *New Scientist*, and contributing editor of *Laser Focus World*. He lives in Newton, Massachusetts with his wife Lois and their two daughters.

Arthur D. Hlavaty is editor, publisher, and writer of *Derogatory Reference* (formerly *The Dillinger Relic* and *The Diagonal Relationship*); he has been a Hugo finalist as Best Fan Writer twelve times. He has recently moved from North Carolina to Yonkers, NY, with his family of choice, Bernadette Bosky and Kevin Maroney.

Rachel Holmen is the editor of *Marion Zimmer Bradley's Magazine*.

Ken Houghton is a staff member of the *New York Review of Science Fiction*. He lives in Rye, New York.

Franklin Hummel ("Frank") is the co-founder and co-chair of NecronomiCon: The Cthulhu Mythos Convention, first held in 1993 and upcoming in August 1995. In 1987 he founded the Gaylactic Network, an international association of sf clubs for gay fans and their friends; he served as its director for over five years, and edited the Network's publication, *Gaylactic Gazette*. He spearheaded the 1991 letter-writing campaign to have gay characters included in *Star Trek: The Next Generation* (though he was disappointed in the result, the episode "the Outcast"). He has been a judge for the Lambda Literary Awards since 1991. He lives in Boston, where he works at the Public Library.



Alexander Jablov (pronounced Ya-) is the author of *Carve The Sky* (1991, Morrow/Avonova), *A Deeper Sea* (1992, Morrow/Avonova;) and *Nimbus* (1993, Morrow). He is also one of the authors of the collaborative novel *Future Boston* (1994, Tor).

His stories have appeared in the Fifth, Seventh, Eighth and Ninth *Year's Best Science Fiction* (Dozois, ed.); and in *Asimov's Amazing*, and *Aboriginal*. *The Breath of Suspension*, a collection of his short fiction, has just been published by Arkham House. He lives in Cambridge, Massachusetts with his wife, Mary.

Anne Devereaux Jordan is the editor of *Fires of the Past* (1991, St. Martin's); with Francelia Butler and Richard Rotert, *The Wide World All Around* (children's, non-sf; 1986, Longman); and with Edward L. Ferman, *The Best Horror Stories From the Magazine of Fantasy and Science Fiction* (1988, St. Martin's); she was an assistant and managing editor at *F&SF* from 1979 to 1989. Her speculative poetry has appeared in *Asimov's*, *F&SF*, and *Star*Line*, and her reviews in *NYRSF*.

She founded the Children's Literature Foundation in 1972; they established an annual award for outstanding contributions to children's literature in her name in 1992. She is editor/writer of the "Seminar" and "Workshop" columns for the magazine *Teaching and Learning Literature with Children and Young Adults*; her reviews of children's books have appeared in the *New York Times Book Review*. She is also the author of *The Seventh Day Adventists: A History* (1988, Hippocrene) and, with J.M. Stifle, *The Baptists* (1990, Hippocrene). She lives in Connecticut with her son, David.

Scott Julian (pen name of Scott Southworth) has had "The Burden," "JazzPilot" and other stories published in the *Bizarre Bazaar* anthologies. He is the author of two nonfiction books, *Exploring High Tech Careers*, and *Exploring Computer Careers at Home*, as well as other nonfiction. He lives in Framingham, Massachusetts with his wife, Zelda, and two children. He is a graduate of MIT, and works as a technical writer in the computer field.

Donald G. Keller began his career in fandom as co-editor of *Phantasmicom* in 1969; since then he has written for *Khatru*, *Prehensile*, *Fantasia*, his own *Inscape*, and currently *The New York Review of Science Fiction*, for which he is one of the Managing Editors. In 1984 he formed, with Jerry Kaufman, Serconia Press, which has published four books of non-fiction, all by eventual Readercon Guests of Honor: two collections of Brian Aldiss pieces, one of Samuel R. Delany's, and John Clute's *Strokes*, winner of a 1989 Readercon Award. He lives in Brooklyn, and works in the publishing industry as a freelancer, principally for Tor Books.

Marjorie Bradley Kellogg is the author of *A Rumor of Angels* (1983, NAL/Signet), the two-volume *Lear's Daughters: The Wave and the Flame* and *Reign of Fire* (both 1986, NAL/Signet; omnibus from SFBC), *Harmony* (1991, Roc), and *The Book of Earth*, the first volume of *The Dragon Quartet* (forthcoming from DAW, February, 1995). She has worked since 1970 as an art director in film and television, and as a scenic designer on and off-Broadway; she has been a contributor to *American Theatre* magazine. Her original sf script *Symb*, commissioned by Rainy Day Pictures, is making the usual rounds in L.A.; her other scriptwriting includes the Acoustiguide tour at the Smithsonian's 25th Anniversary Star Trek exhibit. She lives in New York City.



Robert Killheffer, formerly associate editor at *Omni*, is now the editor of a new speculative fiction magazine, *Century*, which will debut this fall. He's also Managing Editor of *The New York Review of Science Fiction*, and, (starting with the September issue) will be contributing a bimonthly book review column to *F&SF*.

He's also working on a book of science trivia and anecdotes called *The Omni Book of Science Facts*, which will be published this fall, and several other projects. He lives in Brooklyn.

Donald Kingsbury's novels are *Courtship Rite* (1982, Timescape hc/pb; Hugo finalist) and, set earlier in the same history, *The Moon Goddess and the Son* (1985, Baen; expansion of Hugo finalist novella, which appears in *The Mammoth Book of Fantasy and SF* (Asimov, Waugh and Greenberg, eds.)); and two novels set in Larry Niven's *Known Space*, *The Survivor* in *Man-Kzin Wars IV* (1991, Baen) and *The Heroic Myth of Lieutenant Nora Argamentine* in *Man-Kzin Wars VI* (out momentarily from Baen). He is at work on *Godship's Night*, the sequel to *Courtship Rite*; "The Cauldron," forthcoming in September in the Tor anthology *Northern Lights*, is a chapter from the novel *The Finger Pointing Solward*, set much later in the same sequence, which he has been threatening to release for twenty years. His short fiction and science fact essays have appeared in *Analog* and *Astounding*. He lives in Montreal.

Rosemary Kirstein spends entirely too much time programming computers and nowhere near enough time working on her current novel *The Lost Steersman*, the third in the series that began with *The Steerswoman* (1989, Del Rey; Compton Crook Award finalist) and *The Outskirter's Secret* (1992, Del Rey). She used to play guitar professionally, and you can still find some of her original songs on old issues of *The Fast Folk Musical Magazine*. But that's in the past. Now she's programming computers. At some point she'll get back to performing, but right now she has to program computers. All day. And sometimes on weekends.

Her short fiction has appeared in *Asimov's* and *Aboriginal*, but she hasn't completed any short works lately, because she's busy programming computers. When she's not programming

computers, she's trying to make progress on the novel. You get the picture.



Nancy Kress's first three novels were fantasy: *The Prince of Morning Bells* (1981, Pocket), *The Golden Grove* (1984, Bluejay/Berkley), and *The White Pipes* (1985, Bluejay/Berkley). Subsequent novels are sf: *An Alien Light* (1988, Arbor House/Avon), *Brain Rose* (1990, Morrow/Avon), *Beggars In Spain* (1993, Avonova; Nebula and current Hugo finalist, and based on a 1992 Hugo and Nebula winning novella of the same name), and its sequel, *Beggars and Choosers* (forthcoming from Tor in October). Her short fiction collections are *Trinity and Other Stories* (1985, Bluejay/Ace) and *The Aliens of Earth* (1993, Arkham House). "Out of All Them Bright Stars" won the 1985 short story Nebula; "Trinity" was a 1984 Nebula novella finalist, "The Price of Oranges" a 1991 Hugo novelette finalist, "And Wild for to Hold" a 1992 Hugo novella finalist (losing to her own story), "The Mountain to Mohammed" a 1993 Hugo and Nebula short story finalist, and "Dancing On Air" a 1994 Nebula and current Hugo novelette finalist. Her stories appear in every volume of the Dozois Year's Best SF except the First, Fourth, and Fifth.; others appear in *Murasaki* (Silverberg, ed.) and *Snow White, Blood Red* (Datlow and Windling, eds.). Forthcoming soon are stories in *Omni* and *Black Thorn, White Rose* (Datlow and Windling, eds.).

She writes the monthly "Fiction" column for *Writer's Digest*, and teaches sf writing in her home town of Rochester, New York, where she lives with her sons Kevin and Brian; she has taught at Clarion and Clarion West. In a former life that still occasionally revives itself, she was a copywriter for Xerox, Bausch & Lomb, and various other corporations.



Ellen Kushner's second novel *Thomas the Rhymer* (1990, Morrow/Tor) won the World Fantasy and Mythopoeic Awards; her first was *Swordspoint, A Melodrama of Manners* (1987, Arbor House/Tor). "The Swordsman Whose Name Was Not Death," a story about the *Swordspoint* characters, appeared in the *Fifth Year's Best Fantasy and Horror* (Datlow and Windling, eds.). Her other short fiction and poetry has appeared in the anthologies *Elsewhere* (Windling & Arnold, eds.), *Heroic Visions II* (Salmonson, ed.), *After Midnight* (Grant, ed.), both *Borderland* and *Bordertown* (Windling & Arnold, ed.); *Life on the Border* (Windling, ed.) and *The Women's Press Book of New Myth and Magic* (UK). She has also written five titles in Bantam's Choose-Your-Own-Adventure series: *Outlaws of Sherwood Forest* (1985), *Statue of Liberty Adventure* (1986), *Enchanted Kingdom* (1986), *Mystery of the Secret Room* (1987), and *The Knights of the Round Table* (1988). She has taught fantasy literature at Northeastern and was an instructor at Michigan Clarion in 1991 and 1994.

She began her career in New York as a fantasy editor, first at Ace Books (where she edited *Basilisk*, 1980), then Timescape. She now lives in Boston, Massachusetts, where she works as a radio host and producer for WGBH-FM (89.7 FM). Since 1991 she has produced, scripted and hosted a number of national radio specials; one of these, "Festival of Liberation: the Passover Story in World Music," won the Ohio State Award. "The Door is Opened: A Jewish High Holidays Meditation," won the Gabriel Award.

She has recently revived her old folksinging activities with a "performance piece" based on *Thomas the Rhymer*. Forthcoming this year is a Viking Studio "coffee table" book, *St. Nicholas and the Valley Beyond*, conceived and illustrated by



Richard Burhans. (Sketch by Terri Windling)

Lissanne Lake is an SF/fantasy artist whose artwork has won awards at Boskone, Arisia, Philcon, and Loscon; her most recent appearance is for *Diamond Mask* (by Julian May) for Doubleday in July. Other notable work has been the *Lafferty in Orbit* cover, illustrations for Thomas M. Disch's *A Troll of Surewould Forest* in *Amazing*. She is a cover artist for Llewellyn Books and their magazine *Fate*, in addition to *Dragon*, *Strange Plasma* and various small press books. She lives in New Jersey with Alan Reid (human), Sebastian (feline), and paints full-time.



Warren Lapine is the publisher and editor of *Harsh Mistress Science Fiction Adventures*, and author of some thirty plus short stories recently sold to magazines such as *Fantastic Collectibles*, *Tales From the Grave*, *Heliocentric Net*, *Gaslight*, and *The Poetic Knight*. He credits L. Sprague de Camp's *Science Fiction Handbook* with reviving his undergraduate yearnings to be a writer; in the seven years' interim, he played bass in a variety of heavy metal bands. He lives in Greenfield, Mass.

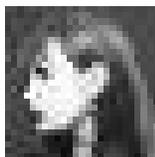
Fred Lerner, science fiction bibliographer and historian, is the author of *Modern Science Fiction and the American Literary Community* (1985, Scarecrow Press), and the editor of *A Silverlock Companion* (1988, Niekas Publications), a guide to the writings of John Myers Myers. He has reviewed books and written a column on sf for *Voice of Youth Advocates*, a magazine for librarians working with teenagers. Beginning in September, he will be writing the monthly "Science Fiction Multiverse" column for the *Wilson Library Bulletin*. He is also working on a book about the history of libraries. He is information scientist at the National Center for Post-Traumatic Stress Disorder, where he produces the PILOTS database indexing the world's PTSD literature. He lives in Vermont with his wife Sheryl and daughter Elizabeth, and a purebred Vermont barn cat, Mostly G. Underfoot.



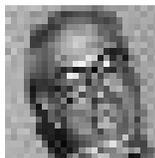
Stan Leventhal is the author of *Mountain Climbing in Sheridan Square* (realist novel with minor SF theme, 1988, Banned Books), *A Herd of Tiny Elephants* (realist and speculative stories, 1988, Banned Books), *Faultlines* (comic thriller, 1989, Banned Books), *The Black Marble Pool* (murder mystery, 1990, Amethyst Press), and *Candy Holidays* (realist and speculative stories, 1991, Banned Books). He lives in New York City, and is founder and co-director of the Pat Parker/Vito Russo Library, recently established at the Lesbian and Gay Community Services Center.

Tony Lewis is the compiler of *An Annotated Bibliography of Recursive Science Fiction* (1990, NESFA), *Concordance to Cordwainer Smith* (1984, NESFA), and a series of annual short fiction indexes for NESFA, most with Andrew A. Whyte. He is the editor of *The Best of Astounding* (1978, Baronet/Ace), and co-editor, with Mike Resnick, of *The Passage of the Light: The Recursive Science Fiction of Barry N. Malzberg* (just out from NESFA). His short fiction has appeared in *Alien Pregnant by Elvis* (Friesner and Greenberg, eds.), *Swashbuckling Editor Stories* (Betancourt, ed.), *Alternate Warriors* (Resnick, ed.), *Alladin: Master of the Lamp* (Resnick and Greenberg, eds.), *Whatdunnit* (Resnick and Greenberg, eds.), and *Space Mail* (Asimov, Greenberg, and Olander, eds.), and in *Aboriginal* and *Marion Zimmer Bradley's*. As Librarian for MITSFS from 1957 to 1967, he built their collection from a single box to 20,000 volumes.

He is a founding member and past President of NESFA, and was Chair of Noreascon I and Program Chair of Noreason II; he Chaired two Boskones and was Program Chair for four others. He has a P.O. box in Natick, Mass.



S. N. Lewitt ('Shariann,' and the first syllable rhymes with 'far', not 'hat') is the author of *First and Final Rites* (1984, Ace), *USSA #s 2 & 4* (young adult sf/thrillers, 1987, Avon), *Angel at Apogee* (1987, Ace), *Cyberstealth* (1989, Ace), and its sequel *Dancing Vac* (1990, Ace), *Blind Justice* (1991, Ace), *Cybernetic Jungle* (1992, Ace), and *Songs of Chaos* (forthcoming in November 1993, Ace). She is at work on *Terminal Art*, for Tor. With Susan Shwartz she wrote *Whitewing* (published as by Gordon Kendall, 1985, Tor.) Her short fiction has appeared in *Perpetual Light*, (Ryan, ed.), *Habitats* (Shwartz, ed.), *Magic in Ithkar #2* (Adams and Norton, eds.), *Friends of the Horseclan* (Adams and Adams, eds.), *Tales of the Witchworld #2*, (Norton, ed.), *Counter-Attack: The Fleet, Book 2* (Drake and Fawcett, eds.), *Breakthrough: The Fleet, Book 3* (Drake and Fawcett, eds.), *Carmen Miranda's Ghost is Haunting Space Station 3* (Sakers, ed.), *Newer York* (Watt-Evans, ed.), and *Battlestar Book One* (Drake and Fawcett, eds.). She lives in Washington, D.C.



Barry N. Malzberg was Guest of Honor for Readercon 4. He is the author of the novels *Screen* (1968, The Olympia Press hc/pb; erotic literary), *Oracle Of A Thousand Hands* (1968, The Olympia Press hc; erotic literary), *The Empty People* (as by K. M. O'Donnell, 1969, Lancer), *Dwellers Of The Deep* (as by K. M. O'Donnell, 1970, Ace Double), *Confessions of Westchester County* (1971, The Olympia Press pb; erotic literary), *The Falling Astronauts* (1971, Ace), *Gather in the Hall of the Planets* (as by K. M. O'Donnell, 1971, Ace Double), *In My Parents' Bedroom* (1971, The Olympia Press pb; erotic literary), *The Spread* (1971, Belmont; erotic literary), *Universe Day* (as by K. M. O'Donnell, 1971, Avon), *Horizontal Woman* (1972, Leisure/1977, Leisure, as *The Social Worker*, erotic literary), *Overlay* (1972, Lancer), *Beyond Apollo* (1972, Random House/Carroll & Graf), which won the John W. Campbell Award, *The Masochist* (1972, Tower; erotic literary), *Revelations* (1972, Warner/Avon), *In The Enclosure* (1973, Avon), *Herovit's World* (1973, Random House/Pocket; slipstream), *The Men Inside* (1973, Lancer), *Underlay* (1974, Avon/International Polygonic; mainstream), *Guernica Night* (1974, Bobbs-Merrill hc; Nebula finalist), *The Destruction of the Temple* (1974, Pocket), *Tactics Of Conquest* (1974, Pyramid), *The Day Of The Burning* (1974, Ace), *On A Planet Alien* (1974, Pocket), *The Sodom And Gomorrah Business* (1974, Pocket), *Conversations* (1975, Bobbs-Merrill hc; ya), *Galaxies* (1975, Pyramid/Gregg Press/Carroll & Graf; selected by David Pringle for *Science Fiction: The 100 Best Novels*), *The Gamesman* (1975, Pocket), *The Running Of Beasts* (with Bill Pronzini; 1976, Putnam's/Black Lizard; suspense), *Scop* (1976, Pyramid), *Acts of Mercy* (with Bill Pronzini; 1977, Putnam's/Leisure; suspense), *The Last Transaction* (1977, Pinnacle), *Chorale* (1978, Doubleday), *Night Screams* (with Bill Pronzini, 1979, Playboy Press hc/pb; suspense), *Prose Bowl* (with Bill Pronzini, 1980, St. Martin's hc), *The Cross of Fire* (1982, Ace), and *The Remaking Of Sigmund Freud* (1985, Del Rey; Nebula and Philip K. Dick Award finalist).

His collection of SF criticism and essays, *Engines Of The Night* (1982, Doubleday/Bluejay), was a Hugo finalist for Best Non-Fiction and included the Nebula short story finalist "Corridors." His novelettes "Final War" and "A Galaxy Called

Rome" were Nebula finalists for 1968 and 1975 respectively; "In the Stone House" (from *Alternate Kennedys*, Resnick, ed.) was a Hugo finalist for novelette in 1992.

His short story collections are *Final War and Other Fantasies* (as by K. M. O'Donnell, 1969, Ace Double), *In the Pocket And Other S-F Stories* (as by K. M. O'Donnell, 1971, Ace Double), *Out From Ganymede* (1974, Warner), *The Many Worlds Of Barry Malzberg* (1975, Popular), *The Best Of Barry N. Malzberg* (1976, Pocket), *Down Here In the Dream Quarter* (1976, Doubleday), *Malzberg at Large* (1979, Ace; reprints), and *The Man Who Loved the Midnight Lady* (1980, Doubleday). His stories have appeared in *Best SF: 1968, 1970, 1971 and 1975* (Harrison and Aldiss, eds.), *1972 World's Best SF* (Wollheim, ed.), *The Best Science Fiction of the Year #10* (Carr, ed.), *Best Detective Stories of the Year-1980 and 1981* (Hoch, ed.), and the *Second Year's Best Fantasy* (Datlow and Windling, eds.).

His uncollected short fiction can be found in *Mars, We Love You* (Hipolito and McNelly, eds), *Every Crime in the Book* (Mystery Writers of America), *The Liberated Future* (Hoskins, ed.), *Final Stage* (Ferman and Malzberg, eds.), *The Graduated Robot, Journey to Another Star, Long Night of Waiting, The Missing World, Science Fiction Adventures from Way Out, Survival from Infinity, and Vampires, Werewolves and Other Monsters* (all Elwood, ed.), *Miniature Mysteries and 100 Great Science Fiction Short Short Stories* (both Asimov, Greenberg and Olander, eds.), *Tricks and Treats* (Gores and Pronzini, eds.), *101 Mystery Stories* (Pronzini and Greenberg, eds.), *Graven Images* (Ferman, ed.), *Laughing Space* (Asimov and Jeppson, eds.), *Shadows 2, 3 and 4, and Horrors* (all Charles L. Grant, ed.), *Dark Lessons* (Muller and Pronzini, eds.), *The Science Fictional Olympics* (Asimov, Greenberg and Waugh, eds.), *Chrysalis 5* (Torgeson, ed.), *Tales of the Dead* (Pronzini, ed.), *Bug Eyed Monsters* (Pronzini and Malzberg, eds.), *The Second and Seventh Omni Books of Science Fiction* (Datlow, ed.), *New Dimensions 12* (Randall, ed.), *Microcosmic Tales* (Asimov, Carr and Greenberg, eds.), *Asimov's Aliens and Outworlders* (McCarthy, ed.), *Speculations* (Asimov and Laurance, eds.), *Witches* (Asimov, ed.), *Triumph of the Night* (Phillips, ed.), *Universe 15* (Carr, ed.), *In the Field of Fire* (Dann and Dann, eds.), *Shaggy B.E.M. Stories, Alternate Presidents and Alternate Kennedys* (all Resnick, ed.), *Tropical Chills* (Sullivan, ed.), *A Treasury of American Mystery Stories* (McSherry, Waugh and Greenberg, eds.), *Phantoms, Dragon Fantastic, and Horse Fantastic* (all Greenberg and Greenberg, eds.), *What Might Have Been? Vols. 1 and 2* (Benford and Greenberg, eds.), *Foundation's Friends* and *After the King* (Greenberg, ed.), *Dick Tracy: The Secret Files* (Collins and Greenberg, eds.), *Universe 1 and 2* (Silverberg and Haber, eds.), *Full Spectrum 3* (Aronica, Stout and Mitchell, eds.), *Machines that Kill* (Saberhagen, ed.), *Stalkers* (Gorman and Greenberg, eds.), *MetaHorror* (Etchison, ed.), and a number of other anthologies in the last two years; and in *Fantastic Stories, F&SF, Amazing, Mike Shayne's Mystery Magazine, Eternity, Alfred Hitchcock's Mystery Magazine, Asimov's, Skullduggery, Analog, Fantasy Book, Omni, Espionage, and Twilight Zone*.

He is also the author of the novelization of the film *Phase IV* (1973, Pocket), of thirteen novels as Mel Johnson and one as Claudine Dumas for Midwood Press, of five novels as Gerrold Watkins and one as Francine Di Natale for The Traveller's Companion series, of the first 14 novels in the Lone Wolf series from Berkeley as Mike Barry, of a novel for Warner as Howard Lee and of one for Playboy Press as Lee W. Mason. He lives in Teaneck, New Jersey with his wife Joyce and works for the Scott Meredith literary agency.

Iain McCaig is founder and president of Dananxi (Dannan Shee) Studios Inc., currently in pre-production on a live-action retelling of "The Sorcerer's Apprentice" and in development

on the feature film adaptation of Ursula K. Le Guin's *A Wizard of Earthsea*. He has done storyboard work and art direction for *Bram Stoker's Dracula, Hook, Terminator II* and other films. His illustration work has appeared on numerous book and album covers.



John G. McDaid is the author of the hypermedia novel *Uncle Buddy's Phantom Funhouse* (1993, Eastgate Systems) an sf interactive which was a New Media/Invision multimedia award finalist, 1993). He is at work on a second hypermedia novel, *The Planes* (technothriller, Eastgate Systems, forthcoming in September 1995) and *The Rapture* (sf novel, in progress). A 1993 Clarion graduate, he is a member of the Clarion Way East writing group. He works as a database programmer for a management consulting firm, and lives in NYC and Rhode Island with his wife, Karen, and their cat.



Patricia A. McKillip's novels are *The House on Parchment Street* (1973, Atheneum/Macmillan Alladin), *The Throne of the Erril of Sherill* (1973, Ace), *The Forgotten Beasts of Eld* (1974, Atheneum/Berkley), which won the World Fantasy Award and was selected by David Pringle for *Modern Fantasy: The Hundred Best Novels, The Night-Gift* (1976, Alladin), the fantasy trilogy *The Riddle-Master of Hed* (1976), *Heir of Sea and Fire* (1977), and *Harpist in the Wind* (Hugo finalist) (all Atheneum/Ballantine), *Stepping From the Shadows* (realist; 1982, Atheneum/Berkley), *Moon-Flash* (1984, Atheneum/Berkley), *The Moon and the Face* (Atheneum/Berkeley), *Fool's Run* (1987, Warner) *The Changeling Sea* (1988, Atheneum, Mythopoeic Fantasy finalist), *The Sorceress and the Cygnet* (1991, Ace; Mythopoeic Fantasy finalist), and its sequel *The Cygnet and the Firebird* (1993, Ace). Also forthcoming is a novella for *Brian Froud's Fairyland*, "Something Rich and Strange," and a novel, *The Book of the Atrix Wolfe* (forthcoming, spring 1995). Her other short fiction has appeared in *Snow White, Blood Red* (Datlow & Windling, eds.), *After the King* (Greenberg, ed.), *2041* (Yolen, ed.), *Tales of Witch World 3* (Norton, ed.), *Full Spectrum 2* (Aronica et al, eds.), *Dragons and Dreams* (1986, Yolen, ed.), *Faery!* (Windling, ed.), *Imaginary Lands* (McKinley, ed.), and *Elsewhere Vol. III* (Arnold & Windling, eds.). She resides in the Catskills, in Roxbury, New York.

Judith Merrill was a Guest of Honor at Readercon 6. Her solo novels are *Shadow on the Hearth* (1950, Doubleday) and *The Tomorrow People* (1960, Pyramid); with C. M. Kornbluth, as "Cyril Judd," she wrote *Gunner Cade* (1952, Simon & Schuster/Penguin) and *Outpost Mars* (1952, Abelard/Beacon as Sin in Space). Her short story collections are *Out of Bounds* (1960, Pyramid; includes "That Only a Mother," also in *SF Hall of Fame, Vol. 1*, Silverberg, ed.), *Daughters of Earth* (1969, Doubleday), *The Best of Judith Merrill* (1976, Warner; half previously uncollected, includes "Dead Center," also in *Best American Short Stories*, Foley, ed.), *Survival Ship* (1977, Kalabeka; includes all but one story from *Out of Bounds*, and four previously uncollected), and *Daughters of Earth and Other Stories* (1985, Toronto; equals *The Best Of*, dropping two stories and adding two others). Her uncollected short fiction appears in *Galaxy, Vol. I*. (Pohl, Greenberg, & Olander, eds.), *Crime Prevention in the 30th Century* (Santesson, ed.), and *Journey to Infinity* (Greenberg, ed.) as well as *The Saint, Venture, Fantastic Universe, and Science Fiction Quarterly*.

She is the editor of *Shot in the Dark* (1950, Bantam), *Beyond Human Ken* (1952, Random House/Pennant), *Beyond the*

Barriers of Space and Time (1954, Random House), *Humans?* (1954, Lion), and *Galaxy of Ghouls* (1955, Lion/Pyramid as *Off the Beaten Orbit*); of a series of year's best anthologies, the first four from Dell from 1956-9 as SF: *The Year's Greatest Science Fiction and Fantasy*, nth Annual Edition, the next five from Simon & Schuster/Dell from 1960-4 as nth Annual Edition: *The Year's Best SF*, three more from 1965-7 for Delacorte/Dell, with the same title, and two final volumes for the same publishers, SF: *The Best of the Best* (1967) and SF-12 (1968); and of *England Swings SF* (1968, Doubleday/Ace) and *Tesseract*s (1985, Press Porcepic). She wrote the column "Books" for *F&SF* from March 1965 to February 1969, and has written much other criticism and non-fiction.

Her book collection forms the basis of the 50,000+ volume Merrill Collection of Science Fiction, Speculation and Fantasy (formerly the Spaced Out Library) at the Public Library in her adopted home town of Toronto.



Th. Metzger is the author of *Big Gurl* (1989, Penguin) *Shock Totem* (1990, Penguin), *Drowning in Fire* (1992, Penguin) *This is Your Final Warning* (1992, Semiotexte), and the forthcoming *Blood and Volts: Edison, Tesla, and the Electric Chair*. His short fiction has appeared in *Semiotexte USA*, *Semiotexte SF*, *Air*

Fish, *Shock Rock 2*, and the forthcoming *Fera Itself*. He runs Ziggurat, a small press, and edits the quarterly *Moorish Science Monitor*. His most recent reading/performance have been at The Beguiling in Toronto and the St. Mark's Poetry Project in New York.



Yves (pronounced "Eve") **Meynard** was one of 3 finalists for the 1992 Grand Prix de la Science Fiction et du Fantastique Quebecois, Quebec's highest award (for the winner, see Elisabeth Vonarburg below). His novella "L'Enfant des Mondes Assoupis" ("Child of the Sleeping Worlds") won the 1992 Aurora Award

for best short work in French and was a Prix Boréal finalist; "Une Princesse de Serendip" was a 1991 Aurora and Boreal finalist, and "Nausicaa" a 1991 Boreal finalist. He has two Boreal finalist stories again this year, "La Rose du desert" and "Convoyer d'ames," and is a finalist for Best Critic for the second straight year. Most of his two dozen plus stories have appeared in the magazines *Solaris* and *imagine...*

His English appearances have been in *Edge Detector* #3 and *Tesseract*s⁴; he will be published in translation in the forthcoming *Tesseract*s^Q. He was co-editor, with Claude J. Pelletier, of *Sous de soleils étrangers* (1990 Casper finalist, Best Work in French (Other)) and of two books by Quebec author Daniel Sernine, *Boulevard des Etoiles* and *A la recherche de M. Goodtheim*. He lives in Montreal, and has a neat excuse (a bout of mononucleosis) for not yet having completed his Ph.D. in Computer Science at Université de Montreal.



James Morrow recently won his second Nebula award, for the novella *City of Truth* (1991, Legend (UK)/St. Martin's/Harcourt Brace). His novels are *The Wine of Violence* (1981, Holt, Rinehart and Winston/Ace), *The Continent of Lies* (1984, Holt, Rinehart and Winston/Baen), *This Is the Way the World Ends*

(1986, Henry Holt/Ace; Nebula finalist, John W. Campbell Memorial Award runnerup, and BBC's selection as best sf novel of the year) and *Only Begotten Daughter* (1990, Morrow/Ace), which won the World Fantasy Award and was a

Nebula finalist and the Campbell Memorial Award second runner-up. *Towing Jehovah*, the first novel of the *Godhead Trilogy*, appeared in May from Harcourt Brace; the subsequent books will be *Blameless in Abaddon* and *The Eternal Footman*. His other short fiction includes the 1988 Nebula Award winner "Bible Stories for Adults, Number 17: The Deluge" (*Full Spectrum 1*, Aronica and McCarthy, eds.), a collection, *Author's Choice Monthly Number 8: Swatting at the Cosmos* (1990, Pulphouse), and stories in *Synergy 1* and 2 (Zebrowski, ed.), *What Might Have Been 1, 2, 3, and 4* (Benford and Greenberg, eds.), *There Won't Be War* (McAllister and Harrison, eds.), *Full Spectrum 3* (Aronica, Mitchell, and Stout, eds.), and *The 1990 Annual World's Best SF* as well as various magazines. He edited *Nebula Awards 26, 27, and 28* for Harcourt Brace. He lives in State College, Pennsylvania, with his wife Jean, 16-year-old daughter Kathy, and six-year-old son Christopher. He writes full time.

Pat Murphy's novels are *The Shadow Hunter* (1982, Popular Library), *The Falling Woman* (1986, Tor) – which won the Nebula, *The City, Not Long After* (1989, Bantam; Arthur C. Clarke runner-up), and a fourth in progress, tentatively titled *Traveling West: An American Story* – a portion, "An American Childhood," is a current Hugo novelette finalist. Her short fiction is collected in *Points of Departure* (1990, Bantam), which won the Philip K. Dick Award, and includes the novelette "Rachel in Love," which won the 1988 Nebula, Theodore Sturgeon, and Davis Awards, "Bones," the 1991 World Fantasy novella winner and a Hugo and Nebula finalist, and "Dead Men on TV," a 1989 Nebula short story finalist. *Letters From Home* (1991, Women's Press (UK)) is a collection shared with Pat Cadigan and Karen Joy Fowler. "Love and Sex Among the Invertebrates," in *Alien Sex* (Datlow, ed.) was a 1991 Nebula short story finalist; other uncollected short fiction appears in *Omni: Best Science Fiction Three* (Datlow, ed.), *Time Gate* (Silverberg, ed.), *Universe 14* (Carr, ed.), *Shadows 3* (Grant, ed.), *Chrysalis 5* and 6 (Torgeson, ed.), and in *Asimov's, F&SF* and *Omni*. She has appeared in the First, Fifth, Eighth, and Ninth *Year's Best SF* (Dozois, ed.).

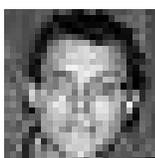
She is the author of the science book *By Nature's Design* (1993, Chronicle) and the children's picture book *Pegasus* (forthcoming this year from Dial). When not writing sf, she edits *Exploring*, the magazine of the Exploratorium, San Francisco's museum of science, art, and human perception; she assisted John Cassidy in authoring *Explorabook, a Kid's Science Museum in a Book* (1991, Klutz), and wrote *Bending Light, an Exploratorium Toolbook* (1993, Little Brown), the first in a series for children 8 to 12. She is a 1978 Clarion graduate and has taught at Clarion West. She holds a first degree black belt in Kenpo Karate. Her favorite color is ultraviolet.

Teresa Nielsen Hayden, a 1983 Hugo finalist as Best Fan Writer, is a consulting editor for Tor Books. She lives in New York City with her husband.

Susan Palwick's first novel, *Flying in Place* (1992, Tor), won the Crawford Award and has been optioned by Columbia Pictures. Her short fiction has appeared in *Asimov's, Amazing, Pulphouse, Best of Pulphouse*, the *Dozios Year's Best SF 5*, the Datlow and Windling *Year's Best Fantasy 1* and 4, the Saha *Year's Best Fantasy 14*, *Walls of Fear*, *Spirits of Christmas*, and *Ghosttide*. She has stories forthcoming in *Xanadu 3* and *The Horns of Elfland*. Her poem "The Neighbor's Wife" won the Rhyssling Award for Best Short Poem and has been reprinted in *Nebula Awards 22* and *The Future on Fire*. She attended Clarion West in 1985 and was one of the founding editors of *NYRSF*. She is currently a doctoral candidate in English Literature at

Yale University, and hopes to return to one of her partially completed second novels just as soon as she finishes her dissertation, any eon now. In the meantime she lives in New Jersey (a state to which she remains staunchly loyal), with significant other Gary Meyer, two cats, and an obsolete computer.

Mimi Panitch was the SF editor at Pocket Books who chose the novels for the *Star Trek* publishing program. She left the publishing field to become an attorney. She is now one of the members of Dananxi Studios.



Paul Park is the author of three volumes of the Starbridge Chronicles: *Soldiers of Paradise* (1987, Arbor House/Avon; shortlisted for the Clarke Award), *Sugar Rain*, (1989, Morrow/Avon; omnibus edition of the two, *The Sugar Festival*, from the SFBC), and *The Cult of Loving Kindness* (1991,

Morrow/Avonova; a New York Times Book Review Notable Book of the Year). His fourth novel, *Coelestis*, was published in England by Harper Collins last year. This summer, he is finishing a new novel about Jesus in Tibet, hesitantly titles *The Diamond Mountain*. His short fiction has appeared in *Omni* and *Interzone* this year. For a little while longer, he is living in New York.



Rachel Pollack is the author of the novels *Golden Vanity* (1980, Berkeley), *Alqua Dreams* (1987, Franklin Watts), *Unquenchable Fire* (1988, Century (UK), 1992, Overlook/SFBC), which won the Arthur C. Clarke Award, *Temporary Agency* (forthcoming from St. Martin's) and *Godmother Night* (in progress).

Her 25 short stories, and her poems, articles, and criticism have appeared in various places. She is the regular scripiter for the DC comic *Doom Patrol* and scripted the DC one-shot *The Geek*. With Caitlin Matthews, she edited the collection *Tarot Tales* (1989, Century (UK)/Legend (UK)). Her short story collection, *Burning Sky*, is forthcoming from WCS Press.

She is also the author of seven books interpreting the symbolism in tarot cards: *78 Degrees of Wisdom, Part One* (1980, Thorsons/Harper Collins), *78 Degrees of Wisdom, Part Two* (1983, Thorsons), *Salvador Dali's Tarot* (1985, Salem House), *Teach Yourself Fortune Telling* (1986, Henry Holt), *The Open Labyrinth* (1986, Thorsons, reissued as *Tarot Readings and Meditations*), *The New Tarot* (1989, Thorsons/Overlook), and *The Haindl Tarot, Part One and Part Two* (1990, Newcastle). She is writing a book about the body of the Goddess, and has designed and drawn her own Tarot deck, *Shining Woman*, published recently by HarperCollins. After 19 years in Europe, she now lives in Rhinebeck, New York.



Kit Reed's fiction has been more often than not "mainstream" rather than sf. Her fifteen novels are *Mother Isn't Dead She's Only Sleeping* (1961, Houghton Mifflin), *At War as Children* (1964, Farrar, Straus and Giroux/Popular Library), *The Better Part* (1967, Farrar, Straus and Giroux/NAL), *Armed Camps* (sf; 1970,

Dutton/Berkley), *Cry of the Daughter* (1973, Dutton/Fawcett), *Tiger Rag* (1973, Dutton/Fawcett), *Captain Grownup* (1976, Dutton/Fawcett), *The Ballad of T. Rantula* (1979, Little, Brown/Fawcett), *Magic Time* (sf; 1979, Putnam/Berkley), *Blood Fever* (horror, as Shelley Hyde; 1982, Pocket), *Fort Privelege* (sf; 1985, Doubleday/Ace), *Catholic Girls* (1987, Fine/Fawcett), *Little Sisters of the Apocalypse* (1994, Fiction Collective

Two/Black Ice), and two thrillers as Kit Craig from Little, Brown: *Gone* (1992) and *Twice Burned* (1993).

Her stories have been collected in *Mr. DaV. and Other Stories* (sf; 1967, Faber and Faber [U.K.]/Berkley), *The Killer Mice* (sf; 1976, Gollancz [U.K.]) *Other Stories and: The Attack of the Giant Baby* (sf; 1981, Berkley), *The Revenge of the Senior Citizens* *Plus* (1985, Doubleday), and *Thief of Lives and Other Stories* (1992, U. of Missouri Press). Her short fiction has appeared in places as diverse as *The Norton Anthology of Contemporary Fiction* and magazines such as *Transatlantic Review*, *Cosmopolitan*, and *Redbook*; most recently in *Asimov's*, *F&SF*, and *Omni*. Anthologists of her short fiction include Judith Merril and Brian W. Aldiss. Her sf radio play "The Bathyscaphe" was produced on NPR in 1978.

She has been a regular book reviewer for the *Philadelphia Inquirer*; her work also appears in *The New York Times Book Review* and *Book World*. She is the author of two books on writing, *Mastering Fiction Writing* (1982, Prentice Hall as *Story First/F&W*), and *Revision* (1992, F&W), and has been an adjunct professor at Wesleyan since 1974. She was a Guggenheim fellow in 1964-5, the first American recipient of a five-year literary grant from the Abraham Woursell Foundation in 1965, and a Rockefeller fellow at the Aspen Institute in 1974. She was a visiting writer in India for the U.S. Information Service in 1974, and is American coordinator of the Writer's Exchange program for the Indo-U.S. Subcomission on Education and Culture. She was formerly a newspaper reporter in New Haven, where she was twice named New England Newspaperwoman of the Year. She lives in Middletown, Conn., with her husband Joseph and two scotties, McDuff and Ashtabula Bridge Disaster. The Reeds have two sons and a daughter.

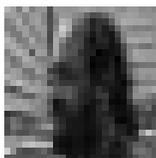


Marc Rich's vignette "On the Collection of Humans" appears in the Eleventh *Year's Best SF*. His story collection *Lifting* (1991, Wordcraft of Oregon) won the Leslie Cross Fiction Award from the Council of Wisconsin Writers. "Across the Sky" appears in the June *Analogue*; other short fiction has appeared in *Universe 3* (Silverberg and Haber, eds.), *Full Spectrum 4*, *Best of the Midwest II*, and in *SF Age*, *Amazing*, *Back Brain Recluse*, *Nova*, *Tales of the Unanticipated*, and various semiprozines. He was co-editor of *The Magazine of Speculative Poetry*, a 1990 Readercon finalist; his collection of speculative verse, *The Only Shore We Know*, is forthcoming from Ocean View. He lives in Stevens Point, Wisconsin, and is an advocate for amphibians, insects, and other higher life, beer yeast perhaps highest of all.

Paul T. Riddell is the author of *Squashed Armadillocon or Fear and Loathing in Austin: A Savage Journey into the Heart of the Fanboy Dream* (1993, Hypatia), a look at SF conventions and their denizens that has earned him a former apartment loaded with .25- caliber lead poisoning. He writes a regular palaeontology column, "Scleral Rings," for *SF Eye*, and a general column, "Alive in Dallas," for *Proud Flesh*, and has contributed to *Fuck Science Fiction*, *Film Threat Video Guide*, *Cinefantastique*, *Skeptical Inquirer*, *New Blood*, and the upcoming premier issue of *The Annals of Improbable Research*. He is at work on *The Second Coming of Sid Vicious* (fiction) and the *Genetech* anthology. He lives in Dallas, where he alternates between studying vertebrate palaeontology and clubbing Trekkies like baby seals.

Charles C. Ryan is an award-winning journalist who was also the editor of *Galileo* magazine from 1975 to 1980. From 1985 to today he has been the editor of *Aboriginal Science*

Fiction. He is the editor of First Books, a small press publisher. He has been nominated for a Hugo several times.



Don Sakers is the author of two gay ya romances for Alyson, *Act Well Your Part* (1986) and *Lucky in Love* (1987), and of the sf novel *The Leaves of October* (1988, Baen); his short fiction has appeared in the 1984 and 1988 *Annual World's Best SF* (Wollheim, ed.), *Mathenauts* (Rucker, ed.), *Newer York* (Watt-Evans, ed.), and in *Analog*, *Amazing*, and *Fantasy Book*. He is the editor of *Carmen Miranda's Ghost is Haunting Space Station Three* (1989, Baen), and the writer and co-producer of *Lightyears*, an sf television series now nearing completion for PBS. A navy brat who was born in Japan and lived in California, Scotland, and Hawaii, he now lives in suburban Baltimore with his companion of many years, Thomas G. Atkinson, a roommate called Renfield, and a hamster named Frankenstein.



Darrell Schweitzer won a 1992 World Fantasy Award (Special Award, Professional) as editor of *Weird Tales*. with George Scithers he was the co-editor of *Tales From the Spaceport Bar* (1987, Avon) and *Another Round at the Spaceport Bar* (1989, Avon). He is the author of the novels *The White Isle* (1980, revision 1990, Owlswick) and *The Shattered Goddess* (1982, Donning/Starmont), and the story collections *We Are All Legends* (1981, Donning/Starmont), *Tom O'Bedlam's Night Out and Other Strange Excursions* (1985, Ganley), and *Transients and Other Disquieting Stories* (1993, Ganley). "To Become a Sorcerer" (*Weird Tales*) was a 1992 World Fantasy finalist for best novella.

His other short fiction has appeared in *The Year's Best Horror IX* (Page, ed.), *The Year's Best Fantasy 14* (Saha, ed.), *Witches and Warlocks*, *Weird Tales: The Magazine That Never Dies*, *Haunted America*, *Devils and Demons*, and *Lovers and Other Monsters*, *The Game is Afoot: Pastiche, Parodies, and Ponderings of Sherlock Holmes* (all Kaye, ed.), *Borderlands 1* (Monteleone, ed.), *Scare Care* (Masterson, ed.), *Obsessions* (Raisor, ed.), *Monochrome* (Cholfin, ed.), *Masques IV* (Williamson, ed.), *Heirs of Cthulhu* (Stratman, ed.) and *Swords Against Darkness III and V* (Offutt, ed.); and in *Weirdbook*, *Fear*, *The Horror Show*, *Amazing*, *Marion Zimmer Bradley's Fantasy Book*, *Night Cry*, *Pulpouse*, *Twilight Zone*, *Fantasy Tales*, and *Cemetery Dance*.

His critical works are *Loveraft in the Cinema* (1975, T.K. Graphics), *The Dream Quest of H.P. Lovecraft* (1978, Borgo), *Conan's World and Robert E. Howard* (1978, Borgo), *Pathways to Elfland: The Writings of Lord Dunsany* (1989, Owlswick; Readercon finalist), and, with George Scithers and John M. Ford, *On Writing SF: The Editors Strike Back* (1981, Owlswick). His author interviews have been collected in *S.F. Voices* (1976, T.K. Graphics), *SF Voices 1* (1979, Borgo), *SF Voices 5* (1981, Borgo), and *Speaking of Horror* (forthcoming this year from Borgo). He is the editor of the critical collections *Exploring Fantasy Worlds* (1985, Borgo), *Discovering Modern Horror Fiction Vols. 1 and 2* (1985 and 1988, Starmont), *Discovering Stephen King* (1985, Starmont), *Discovering H.P. Lovecraft* (1987, Starmont), *Discovering Classic Horror Vol. 1* (1992, Starmont), and *Discovering Classic Fantasy* (forthcoming from Borgo).

He has recently made a whole series of translation sales, and will soon have books or stories in German, French, Russian, Lithuanian, Polish, Czech, and Italian. To keep up with demand, he will soon start work developing an Exotic Foreign Accent, possibly derived from Berber pig-Latin as pronounced in Basque phonetics. He was a 1973 Clarion

graduate, and lives in Strafford, Pennsylvania. He is the only person who ever rhymed "Cthulhu" twice in a limerick.



Melissa Scott is the author of *The Game Beyond* (1984, Baen), *A Choice of Destinies* (alternate history, 1986, Baen), a trilogy, *The Roads of Heaven* (omnibus from SFBC, 1988) consisting of *Five-Twelfths of Heaven* (1985, Baen), *Silence in Solitude* (1986, Baen), and *The Empress of Earth* (1987, Baen), *The Kindly Ones*, (1988, Baen), *Mighty Good Road*, (1990, Baen; Lambda Award finalist for Lesbian Science Fiction), *Dreamships* (1992, Tor; Lambda Award finalist), *Burning Bright* (1993, Tor/SFBC; Lambda Award finalist), *Trouble and Her Friends* (1994, Tor), and, with Lisa A. Barnett, *The Armor of Light* (historical fantasy, 1988, Baen). Her short fiction has appeared in *Arabesques 1 and 2* (Shwartz, ed.) and (in collaboration with Barnett) *Carmen Miranda's Ghost is Haunting Space Station Three* (Sakers, ed.). She won the John W. Campbell Award for Best New Writer in 1986. She lives in Portsmouth, New Hampshire, with Lisa A. Barnett, where they are currently at work on a fantasy novel, *Point of Hopes*, to be published by Tor in 1995.



Delia Sherman is the author of *Through a Brazen Mirror* (1989, Ace) and *The Porcelain Dove* (1993, Dutton; 1994, Plume). Her short fiction has appeared in the *First*, *Third*, and *Fourth Year's Best Fantasy and Horror* (Datlow & Windling, eds.), and in *F&SF*, *Fantasy Book*, *Fantasy Macabre*, and *Weirdbook*. She was a finalist for the John W. Campbell award as Best New Writer of 1989 and judge for the Crawford Award in 1991 and 1992. Her scholarly work has appeared in *Children's Literature Quarterly*. She lives in Newton, Massachusetts.

Joseph Sherman is the author of the fantasy novels *The Shining Falcon* (1989, Avon; winner of the Compton Crook Award for best first novel), *The Horse of Flame* (1990, Avon), *Child of Faerie*, *Child of Earth* (1992, Walker), *A Strange and Ancient Name* (1993, Baen/SFBC), *Windleaf* (1993, Walker), *Gleaming Bright* (1994, Walker), *The Chaos Gate* (1994, Baen), and *King's Son*, *Magic's Son* (just out from Baen); and, with Mercedes Lackey, *Castle of Deception* (1992, Baen) and *A Cast of Corbies* (1994, Baen). Her short fiction has appeared in *Horse Fantastic*, *Dinosaur Fantastic*, *Witch Fantastic*, and *Dragon Fantastic* (all Greenberg and Greenberg, eds.), *Christmas Ghosts* (Hartwell and Cramer, ed.), *More Whatdunnits* (Resnick, ed.), *Alladin: Master of the Lamp* (Resnick and Greenberg, eds.), *Alternate Warriors* (Resnick, ed.), *Alien Pregnant By Elvis* (Friesner and Greenberg, eds.), *Sword and Sorceress IV, V, VIII, and IX*, *Vampires! Weird Tales From Shakespeare*, *Sherlock Holmes in Orbit*, and numerous magazines.

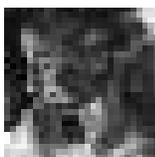
As a folklorist she is author of *Indian Tribes of North America* (1990, Random House), *A Sampler of Jewish-American Folktales* (1992, August House), *Rachel the Clever and Other Jewish Folktales* (1993, August House), *Once Upon a Galaxy: Folktales, Fantasy and Science Fiction* (forthcoming this year from August House), and, with T.F.K. Weisskopf, *Greasy, Grimy Gopher Guts: The Subversive Folklore of Children* (next year from August House). She is a consulting editor for Baen and edits Walker's line of ya fantasy novels, and lives near New York city.

Cortney Skinner's paintings appear on the covers and interiors of *Aboriginal Science Fiction* magazine, as well as covers of upcoming fantasy paperbacks from Baen Books.. He has been nominated for ASFA's Chesley award and won

Aboriginal's first "Boomerang" award for best illustration. One of his more recent paintings won two awards at Boskone and appears on the back of editor guest of honor Terri Windling's leather jacket. Watch for another, soon to appear on Joan Vinge's jacket. A full time illustrator, he has recently brought a long time work-in-progress to a partial conclusion: a series of carefully crafted sculptures, artifacts, documents, and letters telling the story of a 1930's globe-trotting museum curator on the trail of the rare and bizarre. Cortney lives and works in Arlington, Massachusetts.



David (D.) Alexander Smith is the author of the trilogy *Marathon* (1982, Ace), *Rendezvous* (1988, Ace; Philip K. Dick finalist) and *Homecoming* (1990, Ace), and was the creator, editor, and manager of *Future Boston*, a mosaic novel and shared world anthology featuring stories by Geoffrey A. Landis, Alexander Jablovkov, Steven Popkes and Sarah Smith. His novel *In the Cube* (1993, Tor), a mystery/thriller, is set in Future Boston, 2080. He has also written the reference work *Subsidized Housing as a Tax Shelter* (1982, Robert A. Stanger and Co.). His short story "Dying in Hull" appears in the *Fifth Year's Best SF* (Dozois, ed.). A former treasurer of the Science Fiction Writers of America., he lives in Cambridge, Massachusetts with his wife Nancy, and is founder and president of Recapitalization Advisors, Inc., a specialized real estate investment banking firm in Boston.



Sarah Smith is the author of *The Vanished Child* (1992, Ballantine; historical mystery; *New York Times* Notable Book of the Year) and the sf interactive novel *King of Space* (1991, Eastgate Systems); she is coauthor of the collaborative novel *Future Boston* (1994, Tor). Her stories have appeared in *Aboriginal SF* and *F&SF* and the anthologies *Shudder Again* (Slung, ed.) and *Christmas Forever* (Hartwell, ed.). "When the Red Storm Comes..." from *Shudder Again*, will appear in *Tomorrow and Best New Horror 5* (Campbell and Jones, ed.), and "Competitive Sex in Your Car," shamelessly inspired by a discussion of sure-sell titles, appears in the summer or fall *Aboriginal*. She is at work on *The Knowledge of Water*, a sequel to *The Vanished Child* set in Paris in 1910. In her copious spare time she designs and writes documentation packages and hypertext/multimedia, and runs a workshop for hypertext authors. She taught film, the novel, and 18th-century literature for a number of years. She lives in Brookline with her husband, Fred Perry, her daughter and son, and her twenty-two-pound cat Vicious.



Susanna J. Sturgis is the editor of three anthologies of women's f&sf, all published in trade paper by Crossing Press: *Memories and Visions* (1989), *The Women Who Walk Through Fire* (1990), and *Tales of Magic Realism By Women (Dreams in a Minor Key)* (1991). Since 1984 she has written the f/sf review column for the bimonthly trade journal *Feminist Bookstore News*. She also reviews f/sf regularly for *Lambda Book Report* and *Sojourner*. Her first one-act play, *Persephone's Mother*, was a winner of the 1993 Nantucket Short-Play Competition and was recently produced as a part of the 1994 Spring Short-Play Festival at the Vineyard Playhouse. A cheerleader for the Tiptree Award since WisCon '91, she is thrilled to be chairing the 1994 Tiptree Award jury. Since 1985 she has been a year-round resident of Martha's Vineyard, Mass., where she makes her living as a

freelance editor and occasional trucker.



Cecilia Tan is the author of the erotic sf chapbook *Telepaths Don't Need Safewords* (1992, Circler) and the editor of several erotic sf/f anthologies for Circler Press, which she founded as an outlet for such work; one, *SexMagick: Women Conjuring Erotic Fantasy* (1993), includes her short erotic sf. "Career Track" is in the July 1994 *Penthouse*; other non-sf erotica has appeared in *Herotica 3* (Bright, ed.). She holds an M.A. in Writing and Publishing from Emerson and is currently at work on a number of sf stories which languished during her "no genre writing" tenure in graduate school. She lives in an apartment in Boston too small to have a cat, too.



Jean-Louis Trudel is the author of four novels in French: *Le Ressuscité de l'Atlantide (Risen from Atlantis)*; 1985-7 in *imagine...*, forthcoming in November from Anticipation (France), *Pour des soleils froids (Cold Suns)*; 1993, Anticipation), *Aller simple pour Saguenal (One Way Ticket to Saguenal)*; ya; 1994, Paulines (Canada), and *Un trésor sur Serendib (A Treasure on Serendib)*; ya; forthcoming from Paulines in November). He was a three-time Aurora Award finalist (1991 through 1993) for short work in French, and one of the three finalists for the 1994 Grand Prix de la Science-Fiction et du Fantastique québécois. His French short fiction has appeared in *imagine...*, *Solaris*, and in Canadian and Belgian anthologies. He has collaborated with Yves Meynard on several stories; they are at work together on a novel. Stories in English appear in *Ark of Ice* (Choyce, ed.) and *Tesseract4* (Toolis and Skeet, eds.), and, in translation, in *Tesseract3* (Dorsey and Truscott, eds.). "Stella Nova" appears in the February 1994 *On Spec*. His translation into English of a story by French author Jean-Calude Dunyach will appear in *Full Spectrum 5*.

He was part of the editorial staff of the ill-fated cultural periodical *L'Aprépos*, and has written commentary and criticism for *The Ottawa Citizen*, *Solaris*, *Liaison*, *NYRSF*, and *Locus*. He has organized sf cons, and is an editor of the newsletters of SF Canada, Canada's association of sf authors. With a degree in physics and an M.A. in astronomy, he is currently studying towards an M.A. in the philosophy and history of science and technology at the University of Toronto.

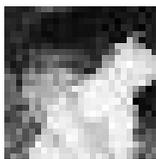


Eric M. Van is Readercon's Program Chair Emeritus and is Vice-Chair of its Board of Directors. He was the Philip K. Dick Society's first Database Manager, and has written for *FoxTalk*, the magazine for hotshot FoxPro programmers. His rock criticism will appear again in *Boston Rock* when he gets the time; he was Associate Editor of *The Noise*, and wrote for *Killer Children* and *Trouser Press*. He lives in Franklin, Mass., and works fulltime as a lay sleep researcher for his family's lumber business.



Gordon Van Gelder has been an editor for *The New York Review of Science Fiction* since 1988. He works by day as an Associate Editor for St. Martin's Press, where he has edited books by Bradley Denton, Rachel Pollack, Geoff Ryman, and Marc Laidlaw, among many others (including the annual *Year's Best Science Fiction* and *Year's Best Fantasy and Horror* anthologies). He sold

his first story when he was fourteen or fifteen, and his fiction-writing career has gone downhill from there. He lives in New York City.



Elisabeth Vonarburg's first novel *The Silent City* (in French, 1981; English translation, 1986, Porcupine/Bantam) won the Grand Prix de la SF and Prix Rosny-Aine in France and the Boréal in Quebec; her second, *In the Mother's Land* (1992, Bantam), won the Grand Prix de la SF Quebecoise and Aurora, and, in translation, was the Philip K. Dick runner-up, and a Tiptree finalist. Two novels for young adults are *Les Contes de la Chatte Rouge* (1993) and *Contes & Légendes de Tyranael* (forthcoming later this year). *The Reluctant Travellers* is forthcoming from Bantam; she is at work on *The Circle Begins* and two further untitled novels. Her books *Histoire de la Princesse et du Dragon* and *Ailleurs et au Japon* won Auroras as Best Book in French in 1991 and 1992 respectively.

She has won three Auroras for short fiction, in 1987, 1990, and 1991, and was a finalist in 1993; the second winner, "Cogito," appears in translation in *Tesseract's*³ (Dorsey and Truscott, eds.). Other translated stories have appeared in *Tesseract's*⁴ (Toolis and Skeet, eds.), *Tesseract's*² (Gotlieb, ed.), *Tesseract's*¹ (Merrill, ed.), *Invisible Fiction*, and *Twenty Houses of the Zodiac* (Jakubowski, ed.). She has had three story collections in French (two in Quebec, one in France); two more are in the works—one sf, the other a little bit of everything.

She was literary editor of *Solaris* from 1979 to 1990, and with her translator Jane Brierley is editing *Tesseract's*^Q. She led the Quebecois SF Writing Workshop from 1979 to 1989; her 1986 book whose title translates as *How to Write Stories: A Guide to Explorers* is widely used in schools. She organized the first Quebecois sf convention in 1979, and led two more in 1982 and 1988. She won the Prix Boreal for best essay in 1980 and 1981, and has translated 11 English sf novels (by Tiptree, Lafferty, Watson, Lee, and others) into French. She lives in remote Chicoutimi, Quebec with five cats called "Mimi" (pictured: the "Mimi" named Caligula).



Stanley Wiater's second collection of interviews, *Dark Visions: Conversations With the Masters of the Horror Film* (1992, Avon) was a Bram Stoker finalist for Best Non-Fiction, an award its companion volume, *Dark Dreamers: Conversations With the Masters of Horror* (1990, Avon), won. His many interviews with horror writers, filmmakers, and artists have appeared in magazines such as *Fear*, *Twilight Zone*, *Prevue*, *New Blood*, and *Writer's Digest*; a number with Stephen King appear in *Bare Bones: Conversations on Terror With Stephen King* and its sequel, *Feast of Fear*. His essays have appeared in *Reign of Fear*, *Clive Barker's Shadows in Eden*, *King & Barker: Masters of the Macabre*, *Fly in My Eye 2*, *The Robert Bloch Companion*, *The Shape Under the Sheet: The Complete Stephen King Encyclopedia*, *Cut! Horror Writers on Horror Films*, *Gauntlet 2*, *James Herbert: By Horror Haunted*, and *Famous Monsters Chronicles*. He is a former contributing editor of *Fangoria*, *Horrorstruck*, *New Blood*, and *Fear*.

His short fiction has appeared in *Masques II and III* (Williamson, ed.), *Obsessions* (Raisor, ed.), *Borderlands 2* (Monteleone, ed.), and *Narrow Houses 2* (Crowther, ed.), and in *Twilight Zone*, *Castle Rock*, *Cavalier*, and *Mike Shayne's*. He was the editor of the anthologies *Night Visions 7* (1989, Dark Harvest; Readercon finalist) and *After the Darkness* (1993, MacLay). He is the author of *The Official Teenage Mutant Ninja*

Turtles Treasury (1991, Villard) and of scripts for numerous issues of *Teenage Mutant Ninja Turtles Adventures*; he has had stories adapted for horror comics. His most recent book of interviews is *Comic Book Rebels* (1993, Donald I. Fine), co-authored with Stephen R. Bisette. He lives with his wife and daughter in western Massachusetts.

Elizabeth Willey's first novel is *The Well-Favored Man* (1993, Tor; John W. Campbell Award nominee), and her second, *A Sorcerer and a Gentleman*, is forthcoming from Tor. Intermittently visible on GENIE and select internet newsgroups, she is bi-coastal.



Sheila Williams is the executive editor of *Asimov's Science Fiction* magazine; she has been with the magazine for eleven years. She has also edited or co-edited the anthologies *Tales from Isaac Asimov's Science Fiction Magazine* (1986, HBJ), *Why I Left Harry's All-Night Hamburgers, and Other Stories from IASfm* (1990, Delacorte), *Isaac Asimov's Robots* (1991, Ace), *Isaac Asimov's Earth* (1992, Ace), *The Loch Moose Monster: More Stories from IASfm* (1993, Delacorte), and *Isaac Asimov's Cyber Dreams*, just out from Ace. She also co-edited *Writing Science Fiction and Fantasy* (1991, St. Martin's) with the editors of *Asimov's* and *Analog*. She lives in New York City with her husband and infant daughter.



Jack Womack is the author of *Ambient* (1987, Wiedenfield), *Terraplane* (1988, Weidenfield/Tor), *Heathern* (1990, Tor), *Elvissey* (1993, Tor), and *Random Acts of Senseless Violence* (1993, Harper Collins [UK]; forthcoming September 1994 Atlantic Monthly Press). His short stories have appeared in *Walls of Fear* (Cramer, ed.), *A Whisper of Blood*, *The Year's Best Science Fiction and Fantasy*, and the forthcoming *Little Deaths* (all Datlow, ed.), as well as in *Omni* and *Strange Plasma*. He has published articles in *Science Fiction Eye* and *Suddeutsche Zeitung*. His novels have been translated into German, French, Spanish, and Japanese. He is a winner of the Philip K. Dick Award. At present he is working on his new novel, *Let's Put the Future Behind Us*, which is to be published by Atlantic Monthly Press in 1996. Originally from Lexington, Kentucky, he has lived for many years in New York City. His longtime companion is Carrie Fox.



Ann Tonsor Zeddies has published two novels: *Deathgift* (1989, Del Rey), and *Sky Road* (1993, Del Rey). She is almost finished (hey, really) with a third (working title *Typhon's Children*). At one time she was editor for UMI Research Press in Ann Arbor, Michigan, where she raised selected scholarly works from the dead and sent them out to stalk the night. She now lives in Lawrence, Kansas, with her husband Timothy and two of their four children, the elder two having gone to seek their fortunes. She has attended James Gunn's summer Science Fiction Intensive Institute and writer's workshop at the University of Kansas. She is a student of tae kwon do.



Joey Zone writes a column for *Science Fiction Eye*, but would much rather be known for his illustrations, which he is bartering for further epidermal modification. Printed falsehoods and hate mail may be sent c/o Stephen P. Brown. "Jack Kirby died for our sins."

THE READERCON 7 COMMITTEE

Adina Adler thought she had managed to escape. Apparently, she was wrong.

Bryan Cholfin is not a member of the committee.

Terra Cholfin was raised by wolves in the wilderness of western Massachusetts, only discovering human civilization and the wider world of "sci-fi" upon attending the University of Massachusetts at Amherst. She now works at MIT and lives almost-in-Cambridge with her spousal unit Bryan and feline companions Obie and Paisley. Terra is a budding fiction writer, but suspects that deep inside of her is an accountant trying to emerge.

If he could afford to, **Bob Colby** would add subscriptions to *Option*, *boing-boing*, *Communications Arts*, *Story*, *The Nation*, *The Source*, *Boardwatch*, *Before and After (How to Design Cool Stuff)*, *Factsheet Five*, *Granta*, *The Skeptical Inquirer*, *Vibe*, and *Graphis* (just for beginners) to his existing sub list. However, unless he could also afford to retire, it would all probably end up in the "skim when I get around to it" piles that already threaten to make his once-expansive 2-bedroom home feel almost as cramped as his old Cambridge hovel.

George Flynn is a proofreader (and fallen-away chemist) in the real world, and also copyedits for NESFA press. He has several times been Secretary for the World Science Fiction Society, a job which is incredibly trivial but looks great on resumes. The last time he administered the Hugos, he was accused of being vile, perverse, arrogant, malicious, and cowardly, so he figures he did something right. And he has been on too many con committees.

Bob Ingria has recently taken his annual personal inventory and reports the following. Over the last year, he has become an incorrigible Hong Kong film junkie and has begun making fitful stabs at learning to read and write Chinese characters. More and more, he finds himself strangely attracted to non-linear mathematics as a formal basis for a more (descriptively and explanatorily) adequate linguistic theory. And last, but not least, he find himself wondering what living in Lovecraft's home town would be like and solicits any and all information on this matter.

Sheila Lightsey still doesn't know what a biography is.

B. Diane Martin categorically denies all rumors that her marriage to David G. Shaw is one of convenience. "Would I have agreed to give away or sell the tons of autographed duplicate books if I thought this marriage might not last?" she asked. Ms. Martin also denies that she is acting in collusion with the same Mr. Shaw to

enact a hostile takeover of Readercon, Inc.

During her off hours Diane endeavors to keep current with software licensing trends, recent U.S. Supreme Court decisions, and her job at the Polaroid Corporation. She also plans to begin looking for land and a home suitable to begin a dynasty.

Jon onil Farvardis universiyeyis
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 matemayifuri enatmacnierebas, da gaertianebuli
 gramayifas. aPireb mesi yesis Cleuls daCero.
 mas uqvars musifa, pilmebi da fitxva. tu gaigebis
 am, mogca xahukars.

Barnaby Rapoport is best known as a fanzine editor (*Let's Fanac*, *Sadie Mae Glutz*, *Snarkin' Surfari*) and writer (*Blat!*). He was Guest of Honor at Corflu 7, and usually remembers to tell people that Corflu GoHs are chosen at random from the membership. His taste in SF is notorious among the Gene Wolfe buffs who make up the rest of the committee – now that his A.E. Van Vogt collection is complete, he has moved on to Richard Shaver. If you know any first readers, they can probably tell you all about his fiction.

David Shaw no longer has the time to read, listen to his 3000+ disc collection, master the intricacies of Adobe Photoshop, or learn how to use his Video Toaster. Nominally employed as a biochemist for AMIRA, a struggling biotech startup company, he spends most of his time assisting the computer illiterate. He also acts as a science consultant for the Buggs and Rudy Discount Corporation, for whom he has recently completed an upgrade to the life support systems of Mofu the Psychic Gorilla. His eight-month-old marriage of convenience to B. Diane Martin was the result of a hastily conceived plan to establish a Readercon dynasty.

Eric M. Van could not be reached for comment, but as usual was available for exposition at great length. Although he remains Vice-Chair of Readercon's Board of Directors as well as its Program Chair Emeritus, he is currently on the Disabled List as the corporate Vice-President; he hopes to return to the post following arthroscopic surgery on the suprachiasmatic nuclei of his hypothalamus. By current trends, he will have no role in the programming of Readercon 18.

As things worth living for he lists his friends and family, Readercon GoHs (funny about that), Mission of Burma, Philip K. Dick, "Fantasia on a Theme by Thomas Tallis," *Engine Summer*, The Beach Boys, *The Lord of the Rings*, Game 5 of the 1986 ALCS, Beethoven's 7th, The Firesign Theatre, *Eraserhead*, Dwight Evans, *Who's Afraid of Virginia Wolfe*, EADGB&E, *Cerebus*, Vandersteen 2Cs,

Daredevil #179, Steven Wright, *The Frisco Kid*, Bob and Ray, dark chocolate, The First and Ninth Amendments, Luis Tiant, *Exile in Guyville*, citrus, "I Can See For Miles," Saab 9000s, "The Lost Pilot" (James Tate), capsaisin... "Tracy's face."

David Walrath joined Readercon shortly after attending Readercon 2 (after being coerced into going to a committee meeting by a friend who soon after moved and never became a committee member himself.) A reader of sf before he ever heard of the term, David first became interested in Readercon as a way to improve the quality of books he reads. Whether or not he succeeded, or simply increased his impressive collection of unread books, he stays active coordinating volunteers for Readercon each year.

The following Committee Members were last seen in a white Bronco heading south on the L.A. Freeway:

Elisabeth Carey
Richard Duffy
Julianne Chatelain
Janis Fontecchio
Ozzie Fontecchio
Craig McDonough
Nevenah Smith
Paul Tumey
Pat Vandenberg
Amy West

Acknowledgements

This convention would not have been possible without the unwitting assistance of the following institutions: MIT, Polaroid Corporation, BBN, AMIRA, Digital Equipment Corporation, Merriam-Webster, Brookline Booksmith, BASF Biotech, *Lawyer's Weekly*, NESFA, and Harvard University.

Computer Geekage: Readercon printed materials all produced at Readercon World Headquarters. *Hardware:* Macintosh IIfx IIfx, SE, and Powerbook 165; Polaroid Digital Scanner CS500, Polaroid Digital Palette CI-5000, Hayes Accura modem, APS external hard drive, HP DeskWriter 550C, Apple LaserWriter Pro 600. *Software:* Quark Express, Microsoft Word, Microsoft Foxpro, Adobe Photoshop, Kai's Power Tools, Aldus Freehand, Claris Filemaker Pro.

The *Program Guide* body text is set in Stone Serif; titles are set in Stone Informal.

No Intel products were used in the production of this publication.

Readercon, Inc.:

More Than a Convention

Strange as it may seem, the Readercon you can go to is just one of a dozen projects that Readercon, Inc. is bruited about. All the others have been talked about, some at more length than others; one has actually had a life of its own. What all these projects share is a need for people to get involved with them and help make them happen. So if you've always wanted to do something in this field, but helping us run Readercon isn't that something, check out the list below. And talk to us if you're interested!

The Readercon Small Press Awards have been taken down for maintenance and should return, in altered (probably simpler) form, at Readercon 8. They were first given at Noreascon 3 and subsequently at Readercons 3 through 6.

Upstart!, the retitled *Readercon Small Press Review*, actually got as far as a dummy issue before time constraints forced us to set it aside. We have some exciting ideas how to make this *the* magazine of record for the small press, with reviews of every book and a monthly feature or two, but we'll need a few dedicated souls to bring it off.

PKDCon is our working title for an international Philip K. Dick Conference, to be announced at least three years in advance and to ideally feature *everyone* of importance in the PKD world. Readercon's Board of Directors actually gave this the formal go-ahead, but leaves of absence from the committee forced us to table it just as the site selection process was about to begin.

Viewercon is intended to do for fantastic cinema what Readercon does for fiction. Imagine a weekend viewing and discussing a single track of classic, neglected, and new sf films under the best possible conditions. This is still in the daydream stage, but we have some important connections that could help make this real.

"SMOLFCon" is our nickname for a proposed gathering of folks who run conventions like ours (the acronym stands for Secret Masters of Literary Fandom), whether under the aegis of the actual SMOFCon crowd, or on our own. We'd bare all our secret techniques to one another and, hopefully, all emerge stronger.

The **ReaderBase** is a concept so simple it's a wonder no one has already done it – maybe it's the details, pages of them in our latest draft. It's simply a combined, cooperative database of all the attendees at literary cons, the subscribers to cutting-edge and small press zines, the patrons of hip mail-order dealers, and so on. The master list of consumers of the best stuff. Powerfully targeted direct mail lists could be generated. Everybody is happy!

A **Readercon BBS** is a possibility for the future. We're seriously considering establishing one for our own use, and a section open to the public would not be too far of a stretch. Much depends on the future rates of the national on-line services.

The **Readercon Speaker Series** in local libraries is another project that was nearly underway when last year's committee leaves of absence tabled it – several local and not-so-local writers had agreed to do readings. Ideally, these would be in conjunction with a modest plan of donations to the libraries, who often lack these writers' books.

Local Access Readercon! Everyone else has a show on cable TV, why not us? Bob Colby and Eric Van made a highly successful appearance on local cable (with Ellen Kushner and Alex Jablovkov) a few years back, which whetted our appetites. This is pure daydream, but at the same time clearly within our capabilities.

The Computerized SF Text Archive is one of our oldest ideas, and sounds as good now as it did before Readercon 1. If the texts of all sf works, or at least new ones, were in one place (like a local university) in machine-readable form (like Standard Generalized Markup Language), it should be a huge boon to sf scholars and researchers. The originator of this idea has proven too busy to take it any further (which is often the case here).

The Reading Preference and Perception Survey is our most ambitious idea yet (including Readercon itself). A long (though still edited) writeup appeared in last year's PR2, but the planned discussion group at the con never materialized. In brief, this independently-operating project would do for pleasure reading what Kinsey did for sex. We would ask a huge variety of readers about their tastes in fiction and their perception of writers and genres they don't read, then have them read and react to a number of unattributed passages from all genres. We hope to thus unlock the mysteries of taste and, among many other things, search for gender and genre bias.

Anyone intrigued by any of the above projects should leave their name and the names of the projects they're interested in at Information. (Or talk to Bob Colby or Eric Van, who are between them responsible for nearly all of the above.) If you're reading this post-con, drop us a line at the Readercon P.O. Box.